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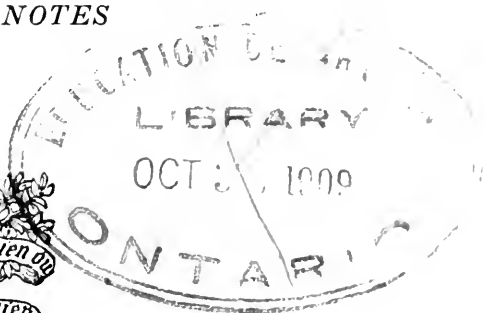
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# JULIUS CÆSAR

BY  
WILLIAM SHAKESPEARE

FROM THE RIVERSIDE EDITION EDITED BY  
RICHARD GRANT WHITE

WITH AN INTRODUCTION AND  
ADDITIONAL NOTES



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## INTRODUCTION

JULIUS CÆSAR was first published in the folio of 1623, seven years after Shakespeare's death. It is supposed to have been printed there with noteworthy correctness; but as **Publication of the Play.** there is no evidence that Shakespeare ever prepared any of his plays for the press, we cannot be so sure that the version of 1623 tallied with any remarkable exactness with the author's own manuscript. In fact, this first folio was arranged from quarto editions of the plays which were published during Shakespeare's life, it is true, but to which he seemed perfectly indifferent. They were probably only pirated copies of the originals, or shorthand copies taken down in the theatre during the performances; and, as such, they must have deviated widely in many passages from what Shakespeare actually wrote. This worthy attempt of 1623 to collect the plays must be credited to two of Shakespeare's fellow actors, who wished to give them a stable version that could not be "maimed and deformed by the frauds and stealthes of injourious impostors." Here were printed twenty plays never published before; and one of these was *Julius Cæsar*. It is *barely* possible that this play was printed from the author's own manuscript of a stage copy, in which case we may perhaps have the acting version as it was cut down for stage purposes. The direct quick movement of the play would lend authority to this supposition, as well as the fact that there are but few perplexing passages in the whole of the text.

*Julius Cæsar* was assuredly written between the years 1601 and 1603. Many critics, among them Brandes, believe that it was composed just before *Hamlet* (entered in the **Date of the Play.** Stationers' Register in 1602), arguing from the similarity between the characters and experiences of the two heroes. Brutus and *Hamlet*. In such an event,

Brutus would seem to be the first rough draft, as it were, of the more subtle, finished Hamlet. A bit of internal evidence in *Hamlet* lends weight to this opinion. A *Julius Cæsar* in Latin, by Richard Eedes, had been played at Oxford in 1582; and it is probable that this is referred to when Polonius says, in *Hamlet*, Act III, Sc. 2, that he "did enact Julius Cæsar in the University," and was "killed in the Capitol." Yet possibly in writing this passage Shakespeare may have had in mind his own tragedy; the composition of which most external and internal evidences assign to the year 1601.

"Among the plays that bear Shakespeare's name," says Mr. Richard Grant White in his brief introduction to this play, "this is one of the comparatively few which are purely Shakesporean. It is not founded upon any other, nor is there in it a trace of any hand but Shakespeare's. The substance of the story is taken from the lives of Cæsar, Brutus, Antony, and Cicero in North's *Plutarch*," published in 1579. It is interesting to read these chapters of Plutarch's, and note how many passages that have always seemed to us to bear the strongest stamp of Shakespeare's individuality are hardly more than transcribed from North's translation. One reads there, "It rejoiceth my heart that not one of my friends hath failed me at my need;" and Shakespeare writes, —

"My heart doth joy that yet in all my life  
I found no man but he was true to me."

And Shakespeare's "Pluck down benches. Pluck down forms, windows, anything," is in North's version, "Others plucked up forms, tables and stalls." Oftener it is not words but ideas that Shakespeare follows, as in the case of the quarrel scene between Cassius and Brutus and the oration of Mark Antony, both of which were obviously suggested by the dramatic accounts of the same incidents in Plutarch. It is also most profitable to note such points, for such a comparison impresses us still more with the greatness of that genius which knew what material to select from the sources



that came his way, and how to bend and mould it all into a perfect artistic form. The frankness with which Shakespeare adopted whatever could serve his purposes removes his borrowing far from plagiarism. To what had otherwise been only the dead facts and sluggish diction of history his touch gave life and spirit.

Each play of Shakespeare's presents some salient characteristics which dictate at once the lines of study which may be pursued with profit. Thus *The Merchant of Venice* might

<b>Lines of Study offered by Julius Cæsar.</b>	be made a study of the masterly way in which Shakespeare could weave several separate stories, — those of Jessica, of the caskets, of the bonds, of the rings, — into a unified whole; <i>Macbeth</i> could exemplify the dramatist's power in building up a dramatic action of wonderful symmetry; <i>Lear</i> might be made a study in managing the complexities of an intricate plot. Or we might study <i>As You Like It</i> as simple comedy; <i>Hamlet</i> as unmixed tragedy; and <i>The Merchant of Venice</i> as a combination of comedy and tragedy. In <i>Julius Cæsar</i> , however, we have, strictly speaking, a tragical dramatic history rather than a tragedy pure and simple. Viewed from this point we understand better the directness and obviousness of the plot. Further points of interest are the following: first, the play as a study of character; second, the play as a study of a simple plot presenting in the regular arch form the rise, crisis, and fall of the action; third, the play as a splendid example of Shakespeare's finest rhetorical verse.
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Perhaps the greatest marvel of *Julius Cæsar* is the force and vigor with which each character is drawn, and the wonderful dramatic effects that are produced by the grouping

<b>Julius Cæsar as a Study in Character.</b>	of characters. The leading <i>dramatis personæ</i> — Cæsar, Cassius, Brutus, and Antony — stand out in bold relief, each definitely and strongly an individual, and each a type which is sure to appear in any great social or political uprising. Cæsar is the man of success and power, and hence the natural object
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of suspicion or envy; Brutus is the devoted, consistent idealist; Cassius typifies the more practical political schemer of a lower plane; and Mark Antony is the intellectual statesman who knows well how to gain his own ends by means which are seemingly fair and open to the public eye. The minor characters, also, are lined with equally sure touches: Casca of the blunt wit; Portia, most womanly in her combined strength and weakness; the lovable boy Lucius; the loyal Titinius; and the unmanageable, independent Cicero. There is no lay figure in the whole play, — as indeed there seldom is in Shakespeare, — and no one whom we suspect to have been “lugged” in for a purpose: each one is there as if by right of creation, alive, individual, significant. Moreover, out of the Roman mob itself Shakespeare seems to have made a living personality which plays no small part in the drama. Further character study must inevitably fix itself upon Brutus, — his perfectly rounded manhood as it is portrayed in what he himself says and does, in what others say of him, and most of all as it is thrown into contrast with the coarser texture of Cassius’s personality. Then our interest focuses itself upon the discrepancies and contradictions in Cæsar’s character, which are to be adjusted with one another, and tallied with the traits of the Cæsar of history; upon the curious failure of Cæsar and Cassius to understand each other; and upon Antony’s power over men. Nor are the characters of Portia and Lucius unproductive of interesting discussion. And finally, there is always the interest of appreciating the ideals of all these people and their separate devotion to those ideals which made the fall of each one glorious.

Although *Julius Cæsar* is usually spoken of as lacking in plot in contrast with so intricate a play as *Lear*, for example, this does not mean that Shakespeare did not plan carefully that this tragedy should present a rise, crisis, and fall in its action. He was equally careful to concentrate the dramatic effect at certain points, and to relieve the tension at others. All

**Julius  
Cæsar as a  
Study in  
Dramatic  
Form.**

this was, of course, necessary to the making of a drama out of mere historical narrative. There is no doubt in our minds that Shakespeare carefully planned his crisis and his dénouement from the very beginning, and based his play upon a symmetrical form which, like an arch, should divide itself into two halves meeting at the crisis or keystone. The interest which covers the whole of this dramatic action centres, not in the career of Cæsar, but in the career of the conspirators. They initiate the action and carry it through to its climax in the assassination of Cæsar; and the falling action and dénouement are concerned entirely with the results of their deed. The justification of their cause strengthens from the beginning to the crisis; and there their condemnation begins, to end in their complete downfall. Viewed thus, the play divides itself into distinct stages as follows:—

## ACT I

- Sc. i. The conspiracy is forming and is made to seem reasonable by the expressed opposition to Cæsar.
- Sc. ii. The conspiracy, through the passion of Cassius, strengthens; Brutus yields; Casca's report of the offering of the crown to Cæsar seems to justify the conspirators.
- Sc. iii. The conspiracy advances further, and the suspense and agitation of its perpetrators is heightened by the terrible portents that appear in nature.

## ACT II

- Sc. i. Brutus, resolved apart upon the death of Cæsar, plans with the conspirators, and his control and temperance seem to ennoble their cause.
- Sc. ii. Cæsar is purposely made to appear at his worst; insolently bold in the face of danger, autocratic in sending his wilful message to the Senate, and finally susceptible to the flattery of Decius.
- Sc. iii. The suspense is increased by the message of Artemidorus which *may* save Cæsar's life.

- Sc. iv. Portia's anxiety increases the strain of the uncertainty of the outcome of the plot, and almost forces us to sympathize with the conspirators.

## ACT III

- Sc. i. The assassination, with the preceding suspense and the subsequent dedication of the conspirators to the holiness of their cause, appears almost justifiable. The turning point, the keystone of the arch, is the entrance of the servant who introduces the personality of Antony, whom the conspirators now must face.
- Sc. ii. The falling action begins here where Antony's speeches overbear Brutus's words, and the mob look upon Cæsar as a martyr.
- Sc. iii. The fury of the mob upon an innocent man presages what may be the end of the conspirators.

## ACT IV

- Sc. i. Antony's position at the head of the Roman world makes sure the downfall of the conspirators.
- Sc. ii, iii. The quarrel scene weakens our sympathy with the conspirators; the death of Portia and the apparition of Cæsar seem to foreshadow the doom of Brutus.

## ACT V

- Sc. i, ii, iii, iv. These succeeding scenes show the fast failing hopes of the conspirators. The end of the justification of their cause comes when Cassius, dying, says, "Cæsar, thou art revenged, even with the sword that killed thee;" and when Brutus exclaims, as he falls upon his sword, "Cæsar, now be still."

Even so crude an outline as this serves to show the rise of the action through Acts I and II, the crisis in Act III, and the falling action in Acts IV and V. It bears witness to these points of significance: first, the play is given a perfectly symmetrical form; second, the conspirators are the

controlling characters in the play ; third, the great enduring character is Brutus ; fourth, the dramatic effect of the play depends upon the portrayal of the powerful passions which actuate the leading characters, and not upon any intrinsic interest in the plot.

The third point cited above lends authority to the opinion that Shakespeare made a mistake in naming this play, and that it should rather have been called *Brutus*. The question **The Title of the Play.** is a debatable one. There are a few considerations, however, in favor of Shakespeare's choice. Although Brutus draws all attention to himself throughout the play, still the personality of Cæsar persists too, even after his death. As Brutus says, "Oh Julius Cæsar, thou art mighty yet." Furthermore, we find no proof that Shakespeare always named his plays for the leading characters. Then would *The Merchant of Venice* have become *Shylock*, or *Henry the Fourth*, *Falstaff*. If Cæsar is belittled in the play, it must be so that he may appear to us as he did to the conspirators ; but his name was surely a fairer one than Brutus's to "conjure with." Shakespeare, as does the writer of to-day, felt the necessity of selecting a suggestive title for his work. None could have connoted more or appealed more to the popular imagination than *Julius Cæsar*.

One of the many qualities which make *Julius Cæsar* so well adapted for class-room study is the rhetorical quality of its verse. There is hardly a speech from the beginning to the end which we can read without a quickening **The Rhetorical Quality of the Play.** of the blood. Almost every character in the play is an orator, with the power of swaying those who listen. If Antony overpowers all others, it is not because they are deficient in eloquence. A page opened almost anywhere will present splendid material for declamation, but the following passages ought surely to be memorized or delivered : —

Marullus's Speech, Act I, Sc. i, ll. 34-57.

Cassius's Speech, Act I, Sc. ii, ll. 90-160.

Brutus's Soliloquy, Act II, Sc. i, ll. 10-34 and 44-58.

Brutus's Speech to the Conspirators, Act II, Sc. i, ll. 114-140.

Cæsar's Speech, Act II, Sc. iii, ll. 32-37 and ll. 71-82.

Cæsar's Speech, Act III, Sc. i, ll. 58-73.

Antony's Speech, Act III, Sc. i, ll. 148-163 and ll. 254-276.

Brutus's Speech, Act III, Sc. ii, ll. 12-48.

Antony's Speech, Act III, Sc. ii, ll. 74-109, ll. 119-137, ll. 170-198, and ll. 209-330.

The Quarrel Scene, Act IV, Sc. iii, ll. 1-123.

Antony's Speech, Act V, Sc. v, ll. 68-75.

Mr. Richard Grant White was a masterly editor of Shakespeare; he had an equipment by nature in a fine ear and delicate power of discrimination, and his Shakespearean studies began early and continued through a lifetime with concomitant studies in music, language, and history, which constantly reënforced these. One of the latest labors of his mature years was the careful preparation of the Riverside Edition of Shakespeare, and he showed his judgment, not only in the great care with which he sought to establish the text, but in the reserve with which he annotated it. He desired to produce an edition of Shakespeare which would be read by an intelligent reader, and his aim therefore was gently to part the bushes when the way was not perfectly clear, not to raise an ingenious thicket of comment about the dramas.

His edition therefore affords an admirable one for those who are making their first acquaintance with Shakespeare, since such readers are impatient to get at Shakespeare himself by the most direct approach, and are not yet ready to make his works an exercise in criticism. It may be added that the spirit in which Mr. White edited Shakespeare in the Riverside Edition is precisely that which has been followed in the numbers of the Riverside Literature Series, so that the editor of that series finds himself reënforced by

Mr. White, and able gladly to avail himself of Mr. White's labors.

At the same time it cannot be forgotten that these little volumes are used often under conditions which do not permit of a free use of aids to the fuller understanding of Shakespeare, and that a schoolboy or schoolgirl though intelligent lacks the familiar experience which serves as an interpreter of some of Shakespeare's more difficult phrases. The editor, therefore, though assuming that every school-house will be supplied with a good dictionary, which will answer a great many of the questions arising in a careful reading of Shakespeare, has undertaken to add to Mr. White's brief notes, where it seemed desirable. For the most part he has concerned himself with words and phrases, believing that the one study which the reader may most profitably pursue when first reading Shakespeare is that which springs from an attention to the English of Shakespeare. All his additions are indicated by being inclosed in brackets [    ].

## DRAMATIS PERSONÆ

JULIUS CÆSAR.		<i>A Soothsayer.</i>	
	<i>triumvirs</i>	CINNA, a poet.	<i>Another Poet.</i>
OCTAVIUS CÆSAR,	<i>after the</i>	LUCILIUS,	<i>friends to Brutus and Cassius.</i>
MARCUS ANTONIUS,	<i>death of</i>	TITINIUS,	
M. ÆMILIUS LEPIDUS,	<i>Julius</i>	MESSALA,	
	<i>Cæsar.</i>	Young CATO,	
CICERO,	<i>senators.</i>	VOLUMNIUS,	<i>servants to Brutus.</i>
PUBLIUS,		VARRO,	
POPILIUS LENA,		CLITUS,	
MARCUS BRUTUS,	<i>conspirators against Julius Cæsar.</i>	CLAUDIUS,	
CASSIUS,		STRATO,	
CASCA,		LUCIUS,	
TREBONIUS,		DARDANIUS,	
LIGARIUS,		PINDARUS, servant to Cassius.	
DECIUS BRUTUS,			
METELLUS CIMBER,		CALPURNIA, wife to Cæsar.	
CINNA,		PORTIA, wife to Brutus.	
FLAVIUS and MARULLUS, tribunes.			
ARTEMIDORUS of Cnidos, a teacher of Rhetoric.		Senators, Citizens, Guards, Atten- dants, etc.	

SCENE : Rome ; the neighbourhood of Sardis ; the neighbourhood of Philippi.

*Julius Cæsar.* The name of the great Roman was Caius Julius Cæsar ; Julius being his tribal or family name (like Campbell or Graham). But in his branch of the gens the cognomen Cæsar had been added (for reasons unknown) to the family name some generations before, so that the dictator was the eighteenth Julius Cæsar in his own direct line ; the others having for their first names, or prenomens, Sextus, Lucius, or, like him, Caius. In Rome he would never be called Julius Cæsar ; but by his friends Caius, and by the public Cæsar, *par excellence*. [So world-wide did the name become as a synonym for chieftainship that even the Slavic races appropriated it. The Russian Czar or Tsar is the same word.]



# JULIUS CÆSAR

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## ACT I

SCENE I. *Rome. A street.*

*Enter FLAVIUS, MARULLUS, and certain Commoners.*

*Flav.* Hence! home, you idle creatures, get you home:

Is this a holiday? what! know you not,  
Being mechanical, you ought not walk  
Upon a labouring day without the sign  
Of your profession? Speak, what trade art thou?

*First Com.* Why, sir, a carpenter.

*Mar.* Where is thy leather apron and thy rule?  
What dost thou with thy best apparel on?

You, sir, what trade are you? 9

*Sec. Com.* Truly, sir, in respect of a fine workman,  
I am but, as you would say, a cobbler.

*Mar.* But what trade art thou? answer me directly.

*Sec. Com.* A trade, sir, that, I hope, I may use  
with a safe conscience; which is, indeed, sir, a mender  
of bad soles.

*Mar.* What trade, thou knave? thou naughty  
knave, what trade?

13. [use = practise.]

16. [knave was originally no other than "boy," the German *knabe*, and in our common use we give the word "boy" the range of two of the meanings of knave. The notion of villain was a remoter third, and is not in Marullus's mind.]

*Sec. Com.* Nay, I beseech you, sir, be not out with me : yet, if you be out, sir, I can mend you.

*Mar.* What mean'st thou by that ? mend me, thou sauey fellow ! 20

*Sec. Com.* Why, sir, cobble you.

*Flav.* Thou art a cobbler, art thou ?

*Sec. Com.* Truly, sir, all that I live by is with the awl : I meddle with no tradesman's matters, nor women's matters, but with awl. I am, indeed, sir, a surgeon to old shoes ; when they are in great danger, I recover them. As proper men as ever trod upon neat's leather have gone upon my handiwork.

*Flav.* But wherefore art not in thy shop to-day ? Why dost thou lead these men about the streets ? 30

*Sec. Com.* Truly, sir, to wear out their shoes, to get myself into more work. But, indeed, sir, we make holiday, to see Cæsar and to rejoice in his triumph.

*Mar.* Wherefore rejoice ? What conquest brings he home ?

What tributaries follow him to Rome,  
To grace in captive bonds his chariot-wheels ?  
You blocks, you stones, you worse than senseless things !  
O you hard hearts, you cruel men of Rome,  
Knew you not Pompey ? Many a time and oft  
Have you climb'd up to walls and battlements, 40  
To towers and windows, yea, to chimney-tops,  
Your infants in your arms, and there have sat  
The live-long day, with patient expectation,  
To see great Pompey pass the streets of Rome :  
And when you saw his chariot but appear,  
Have you not made an universal shout,  
That Tiber trembled underneath her banks,

47. *her banks.* Tiber is "Father Tiber" as Thames is "Father Thames" ; but both are referred to in the literature of

To hear the replication of your sounds  
Made in her concave shores?

And do you now put on your best attire? 50

And do you now cull out a holiday?

And do you now strew flowers in his way  
That comes in triumph over Pompey's blood?

Be gone!

Run to your houses, fall upon your knees,

Pray to the gods to intermit the plague

That needs must light on this ingratitude.

*Flav.* Go, go, good countrymen, and, for this  
fault,

Assemble all the poor men of your sort;

Draw them to Tiber banks, and weep your tears 60

Into the channel, till the lowest stream

Do kiss the most exalted shores of all.

[*Ereunt all the Commoners.*]

See, whe'er their basest metal be not mov'd;

They vanish tongue-tied in their guiltiness.

Go you down that way towards the Capitol;

This way will I: disrobe the images,

If you do find them deck'd with ceremony.

*Mar.* May we do so?

You know it is the feast of Lupercal.

*Flav.* It is no matter; let no images 70

Be hung with Cæsar's trophies. I'll about,

Shakespeare's day by "her," as well as by "his." In neither case is there a personification by gender; merely a varying use of the pronoun in the possessive form, consequent upon the need afterward supplied by "its," which at that time made its appearance in the language. See "Did lose his lustre," Sc. 2, l. 124.

63. **whe'er** = whether; a contraction which occurs elsewhere.

67. [**ceremony**. Other texts read **ceremonies**, and the word in either form is used for ceremonial symbols. See below, Act I., Sc. 2, l. 285.]

And drive away the vulgar from the streets :  
 So do you too, where you perceive them thick.  
 These growing feathers pluck'd from Cæsar's wing  
 Will make him fly an ordinary pitch,  
 Who else would soar above the view of men  
 And keep us all in servile fearfulness. [Exeunt.

SCENE II. *A public place.*

*Flourish.* Enter CÆSAR; ANTONY, for the course; CALPURNIA, PORTIA, DECIVS, CICERO, BRUTUS, CASSIUS, and CASCA; a great crowd following, among them a Soothsayer.

Cæs. Calpurnia!

Casca. Peace, ho! Cæsar speaks.

Cæs. Calpurnia!

Cal. Here, my lord.

Cæs. Stand you directly in Antonius' way,  
 When he doth run his course. Antonius!

Ant. Cæsar, my lord?

Cæs. Forget not, in your speed, Antonius,  
 To touch Calpurnia; for our elders say,  
 The barren, touched in this holy chase,  
 Shake off their sterile curse.

Ant. I shall remember :  
 When Cæsar says "do this," it is perform'd. 10

Cæs. Set on; and leave no ceremony out. [*Flourish.*

72. [*vulgar.* The adjective, used here as a noun, remains in use in its unobjectionable sense in the phrases the "vulgar tongue," and "vulgar fractions."]

75. [*pitch.* Used of a falcon's flight "which flies the higher pitch." *King Henry VI.* First Part, Act II., Sc. 4, l. 11.]

*Enter . . . Decius.* This is Decimus Junius Brutus Albanus, called Decius by mistake in North's *Plutarch*, whence Shakespeare took the name, which the rhythm of his verse forbids to be changed. It was this Decimus (Decius) Brutus, and not Marcus, who was Cæsar's favorite.

*Sooth.* Cæsar!

*Cæs.* Ha! who calls?

\* → *Casca.* Bid every noise be still: peace yet again!

*Cæs.* Who is it in the press that calls on me?

I hear a tongue, shriller than all the music,

Cry "Cæsar!" Speak; Cæsar is turn'd to hear.

*Sooth.* Beware the ides of March.

*Cæs.*

What man is that?

*Bru.* A soothsayer bids you beware the ides of March.

*Cæs.* Set him before me; let me see his face. 20

*Cas.* Fellow, come from the throng; look upon Cæsar.

*Cæs.* What say'st thou to me now? speak once again.

*Sooth.* Beware the ides of March.

*Cæs.* He is a dreamer; let us leave him: pass.

[*Sennet. Exeunt all except Brutus and Cassius.*]

*Cas.* Will you go see the order of the course?

*Bru.* Not I.

*Cas.* I pray you, do.

*Bru.* I am not gamesome: I do lack some part  
Of that quick spirit that is in Antony.

Let me not hinder, Cassius, your desires; 30

I'll leave you.

*Cas.* Brutus, I do observe you now of late:  
I have not from your eyes that gentleness  
And show of love as I was wont to have:  
You bear too stubborn and too strange a hand  
Over your friend that loves you.

18. [*ides*, i. e. the fifteenth day.]

21. [*Fellow*. Rarely used in contemptuous sense, and probably not here.]

28. [*gamesome* = sportive.]

34. *as I was*, etc. = that I was, etc.

*Bru.**Cassius,*

Be not deceiv'd : if I have veil'd my look,  
I turn the trouble of my countenance  
Merely upon myself. Vexed I am  
Of late with passions of some difference, 40  
Conceptions only proper to myself,  
Which give some soil perhaps to my behaviour ;  
But let not therefore my good friends be griev'd —  
Among which number, Cassius, be you one —  
Nor construe any further my neglect,  
Than that poor Brutus, with himself at war,  
Forgets the shows of love to other men.

*Cas.* Then, Brutus, I have much mistook your  
passion ;

By means whereof this breast of mine hath buried  
Thoughts of great value, worthy cogitations. 50  
Tell me, good Brutus, can you see your face ? —

*Bru.* No, Cassius ; for the eye sees not itself  
But by reflection, — by some other thing.

*Cas.* 'Tis just :

And it is very much lamented, Brutus,  
That you have no such mirrors as will turn  
Your hidden worthiness into your eye,  
That you might see your shadow. I have heard,  
Where many of the best respect in Rome,  
Except immortal Cæsar, speaking of Brutus 60  
And groaning underneath this age's yoke,  
Have wish'd that noble Brutus had his eyes.

*Bru.* Into what dangers would you lead me, Cas-  
sius,

That you would have me seek into myself  
For that which is not in me ?

*Cas.* Therefore, good Brutus, be prepar'd to hear :  
And since you know you cannot see yourself

So well as by reflection, I, your glass,  
Will modestly discover to yourself  
That of yourself which you yet know not of. 70  
And be not jealous on me, gentle Brutus:  
Were I a common laughèr, or did use  
To stale with ordinary oaths my love  
To every new protester; if you know  
That I do fawn on men and hug them hard  
And after scandal them, or if you know  
That I profess myself in banqueting  
To all the rout, then hold me dangerous.

[*Flourish, and shout.*]

*Bru.* What means this shouting? I do fear, the  
people  
Choose Cæsar for their king.

*Cas.* Ay, do you fear it? 80  
Then must I think you would not have it so.

*Bru.* I would not, Cassius; yet I love him well.  
But wherefore do you hold me here so long?  
What is it that you would impart to me?  
If it be aught toward the general good,  
Set honour in one eye and death i' th' other,  
And I will look on both indifferently,  
For let the gods so speed me as I love  
The name of honour more than I fear death.

*Cas.* I know that virtue to be in you, Brutus, 90  
As well as I do know your outward favour.

71. **jealous on me**: a use of "on" for "of" hardly obsolete in New England. [**Jealous** = suspicious. See l. 162 below.]

88. [When we wish one "Godspeed," we wish that God favor him.]

91. [When we say that a boy favors his father, we mean that his face is like his father's; and the favor given in the German has its meaning also in Shakespeare's time of a token of favor. The double meaning is cleverly shown in *Love's Labour's Lost*, Act V., Sc. 2, l. 30-33.]

Well, honour is the subject of my story.<sup>7</sup>  
 I cannot tell what you and other men  
 Think of this life; but, for my single self,  
 I had as lief not be as live to be  
 In awe of such a thing as I myself.  
 I was born free as Cæsar; so were you:  
 We both have fed as well, and we can both  
 Endure the winter's cold as well as he:  
 For once, upon a raw and gusty day,  
 100 The troubled Tiber chafing with her shores,  
 Cæsar said to me "Dar'st thou, Cassius, now  
 Leap in with me into this angry flood,  
 And swim to yonder point?" Upon the word,  
 Accoutred as I was, I plunged in  
 And bade him follow; so indeed he did.  
 The torrent roar'd, and we did buffet it  
 With lusty sinews, throwing it aside  
 And stemming it with hearts of controversy;  
 But ere we could arrive the point propos'd,  
 110 Cæsar cried, "Help me, Cassius, or I sink!"  
 I, as Æneas, our great ancestor,  
 Did from the flames of Troy upon his shoulder  
 The old Anchises bear, so from the waves of Tiber  
 Did I the tired Cæsar. And this man  
 Is now become a god, and Cassius is  
 A wretched creature and must bend his body,  
 If Cæsar carelessly but nod on him.  
 He had a fever when he was in Spain,

95. [Words are so alive to Shakespeare that he is forever playing with them on very slight pretexts. **Lief** and **live** are pronounced alike.]

109. **controversy** : loosely used for contention, resistance.

110. **arrive the point** : a use of "arrive" without "at" frequently found in our old writers.



And when the fit was on him, I did mark 120  
How he did shake : 't is true, this god did shake :  
His coward lips did from their colour fly,  
And that same eye whose bend doth awe the world  
Did lose his lustre : I did hear him groan :  
Ay, and that tongue of his that bade the Romans  
Mark him and write his speeches in their books,  
Alas, it cried " Give me some drink, Titinius,"  
As a sick girl. Ye gods, it doth amaze me  
A man of such a feeble temper should  
So get the start of the majestic world 130  
And bear the palm alone. [*Shout. Flourish.*]

*Bru.* Another general shout !

I do believe that these applauses are  
For some new honours that are heap'd on Cæsar.

*Cas.* Why, man, he doth bestride the narrow world  
Like a Colossus, and we petty men  
Walk under his huge legs and peep about  
To find ourselves dishonourable graves.  
Men at some time are masters of their fates :  
The fault, dear Brutus, is not in our stars, 140  
But in ourselves, that we are underlings.  
Brutus and Cæsar : what should be in that " Cæsar " ?  
Why should that name be sounded more than yours ?  
Write them together, yours is as fair a name ;  
Sound them, it doth become the mouth as well ;  
Weigh them, it is as heavy ; conjure with 'em,  
" Brutus " will start a spirit as soon as " Cæsar."'  
Now, in the names of all the gods at once,  
Upon what meat doth this our Cæsar feed,  
That he is grown so great ? Age, thou art sham'd ! 150  
Come, thou hast lost the breed of noble bloods !  
When went there by an age, since the great flood,  
But it was fam'd with more than with one man ?

When could they say till now, that talk'd of Rome,  
 That her wide walls encompass'd but one man?  
 Now is it Rome indeed and room enough,  
 When there is in it but one only man.  
 O, you and I have heard our fathers say,  
 There was a Brutus once that would have brook'd  
 The eternal devil to keep his state in Rome 160  
 As easily as a king.

*Bru.* That you do love me, I am nothing jealous;  
 What you would work me to, I have some aim:  
 How I have thought of this and of these times,  
 I shall recount hereafter; for this present,  
 I would not, so with love I might entreat you,  
 Be any further mov'd. What you have said  
 I will consider; what you have to say  
 I will with patience hear, and find a time  
 Both meet to hear and answer such high things. 170  
 Till then, my noble friend, chew upon this:  
 Brutus had rather be a villager  
 Than to repute himself a son of Rome  
 Under these hard conditions as this time  
 Is like to lay upon us.

156. **Rome . . . room** : pronounced alike in Shakespeare's day, and indeed very long afterwards.

159. **There was a Brutus** : Junius Brutus, the friend of Collatinus (see *Lucrece*), and first consul after the expulsion of the Tarquins. [The allusion affords an extremely artful climax.]

160. **The eternal devil** = the devil of the next world, of eternity, who attends to the eternal tormenting of the unregenerate.

162. **nothing jealous** = not at all suspicious, doubtful.

171. **chew upon this** = ruminate, think over. It is said that this use of "chew" is obsolete: erroneously. Not long ago I heard a man, who I am sure never saw the inside of a Shakespeare if, indeed, the outside, say, "I give [gave] him that to chew on."

174. [**these** = such.]

*Cas.* I am glad that my weak words  
Have struck but thus much show of fire from Brutus.

*Bru.* The games are done and Cæsar is returning.

*Cas.* As they pass by, pluck Casca by the sleeve ;  
And he will, after his sour fashion, tell you 180  
What hath proceeded worthy note to-day.

*Re-enter CÆSAR and his Train.*

*Bru.* I will do so. But, look you, Cassius,  
The angry spot doth glow on Cæsar's brow,  
And all the rest look like a chidden train :  
Calpurnia's cheek is pale ; and Cicero  
Looks with such ferret and such fiery eyes  
As we have seen him in the Capitol,  
Being cross'd in conference by some senators.

*Cas.* Casca will tell us what the matter is.

*Cæs.* Antonius! 190

*Ant.* Cæsar?

*Cæs.* Let me have men about me that are fat:  
Sleek-headed men and such as sleep o' nights :  
Yond Cassius has a lean and hungry look :  
He thinks too much : such men are dangerous.

*Ant.* Fear him not, Cæsar ; he's not dangerous ;  
He is a noble Roman and well given.

*Cæs.* Would he were fatter ! But I fear him not :  
Yet if my name were liable to fear,  
I do not know the man I should avoid 200  
So soon as that spare Cassius. He reads much ;  
He is a great observer, and he looks

177. [**thus much.** It is worth while to note that Shakespeare did not warrant the phrase *this much* which is creeping into ordinary usage.]

185. **Cicero.** This is Shakespeare's own imagination of Cicero ; there is no record of such an expression on his face.

197. **well given**=well addicted, of honest habit and manners.

Quite through the deeds of men ; he loves no plays,  
As thou dost, Antony ; he hears no music ;  
Seldom he smiles, and smiles in such a sort  
As if he mock'd himself and scorn'd his spirit  
That could be mov'd to smile at any thing.  
Such men as he be never at heart's ease  
Whiles they behold a greater than themselves,  
And therefore are they very dangerous. 210  
I rather tell thee what is to be fear'd  
Than what I fear ; for always I am Cæsar.  
Come on my right hand, for this ear is deaf,  
And tell me truly what thou think'st of him.

[Sennet. *Exeunt Cæsar and all his Train, but Casca.*

X *Casca.* You pull'd me by the cloak ; would you  
speak with me ?

*Bru.* Ay, Casca ; tell us what hath chanc'd to-day,  
That Cæsar looks so sad.

✓ *Casca.* Why, you were with him, were you not ?

*Bru.* I should not then ask Casca what had chanc'd.

*Casca.* Why, there was a crown offer'd him : and  
being offer'd him, he put it by with the back of his  
hand, thus ; and then the people fell a-shouting. 222

*Bru.* What was the second noise for ?

*Casca.* Why, for that too.

*Cas.* They shouted thrice : what was the last cry  
for ?

*Casca.* Why, for that too.

*Bru.* Was the crown offer'd him thrice ?

*Casca.* Ay, marry, was 't, and he put it by thrice,

221. [A truly vigorous rejecter turns the palm outward, for the palm strikes. Shakespeare's conception of the character of Cæsar, as determining the tragedy, is presented here. Plutarch says : "The chiefest cause that made him mortally hated was the covetous desire he had to be called king."]

every time gentler than other; and at every putting-by mine honest neighbours shouted. 230

*Cas.* Who offer'd him the crown?

*Casca.* Why, Antony.

*Bru.* Tell us the manner of it, gentle Casca.

*Casca.* I can as well be hang'd as tell the manner of it: it was mere foolery; I did not mark it. I saw Mark Antony offer him a crown;—yet 't was not a crown neither, 't was one of these coronets;—and, as I told you, he put it by once: but, for all that, to my thinking, he would fain have had it. Then he offer'd it to him again; then he put it by again: but, to my thinking, he was very loath to lay his fingers off it. And then he offer'd it the third time; he put it the third time by: and still as he refus'd it, the rabblement shouted and clapp'd their chapp'd hands and threw up their sweaty night-caps and utter'd such a deal of stinking breath because Cæsar refus'd the crown that it had almost choked Cæsar; for he swoounded and fell down at it: and for mine own part, I durst not laugh, for fear of opening my lips and receiving the bad air. 250

*Cas.* But, soft, I pray you: what, did Cæsar swoound?

*Casca.* He fell down in the market-place, and foam'd at mouth, and was speechless.

*Bru.* 'T is very like: he hath the falling sickness.

*Cas.* No; Cæsar hath it not; but you and I  
And honest Casca, we have the falling sickness.

*Casca.* I know not what you mean by that; but, I

248. [*swoounded*, a regular enough word, as can be seen by the form three lines below; but there is often an effort at intensifying the action in such forms, as for example in the irregular "*drownded*."] ]

254. *the falling sickness*: the old English name for epilepsy, which had not quite passed out of use forty years ago.

am sure. Cæsar fell down. If the tag-rag people did not clap him and hiss him, according as he pleas'd and displeas'd them, as they use to do the players in the theatre. I am no true man. 261

*Bru.* What said he when he came unto himself?

*Casca.* Marry, before he fell down, when he perceiv'd the common herd was glad he refus'd the crown, he pluck'd me ope his doublet and offer'd them his throat to cut. An I had been a man of any occupation, if I would not have taken him at a word, I would I might go to hell among the rogues. And so he fell. When he came to himself again, he said, If he had done or said any thing amiss, he desir'd their worships to think it was his infirmity. Three or four wenches, where I stood, cried "Alas, good soul!" and forgave him with all their hearts: but there's no heed to be taken of them; if Cæsar had stabb'd their mothers, they would have done no less. 275

*Bru.* And after that, he came, thus sad, away?

*Casca.* Ay.

*Cas.* Did Cicero say any thing?

*Casca.* Ay, he spoke Greek.

258. [tag-rag. We have a phrase which makes these words even more contemptuous.]

265. **pluck'd me ope.** Here "me" is used in a dative sense: "plucked me" meaning plucked for me, or to me; that is, before me. This use is not uncommon in Shakespeare's time, and later. [De Quincey comments on the Biblical passage, "Saddle me the ass," by telling of the reader who mistook the italicizing in the verse which followed for emphasis instead of a word omitted in the original, "And they saddled *him*."] ]

266. [**a man of any occupation**, i. e. a mechanic or tradesman, like those of the rabble. We still ask: "What is his occupation?" ]

279. **he spoke Greek.** Greek was used by highly cultivated Romans as French is used by people of the same sort to-day.

*Cas.* To what effect? 280

*Casca.* Nay, an I tell you that, I'll ne'er look you i' th' face again: but those that understood him smil'd at one another and shook their heads; but, for mine own part, it was Greek to me. I could tell you more news too: Marullus and Flavins, for pulling scarfs off Cæsar's images, are put to silence. Fare you well. There was more foolery yet, if I could remember it.

*Cas.* Will you sup with me to-night, Casca?

*Casca.* No, I am promis'd forth.

*Cas.* Will you dine with me to-morrow? 290

*Casca.* Ay, if I be alive and your mind hold and your dinner worth the eating.

*Cas.* Good: I will expect you.

*Casca.* Do so. Farewell, both. [Exit.

*Bru.* What a blunt fellow is this grown to be! He was quick metal when he went to school.

*Cas.* So is he now in execution  
Of any bold or noble enterprise,  
However he puts on this tardy form.  
This rudeness is a sauce to his good wit, 300  
Which gives men stomach to digest his words  
With better appetite.

*Bru.* And so it is. For this time I will leave you:  
To-morrow, if you please to speak with me,  
I will come home to you; or, if you will,  
Come home to me, and I will wait for you.

*Cas.* I will do so: till then, think of the world.

[Exit Brutus.]

Well, Brutus, thou art noble; yet, I see,  
Thy honourable metal may be wrought  
From that it is dispos'd: therefore it is meet 310

289. [forth, i. e. he was to sup abroad, as was once a common expression.]

295. [blunt == curt, uncereemonious; or possibly, dull.]

That noble minds keep ever with their likes ;  
 For who so firm that cannot be seduc'd ?  
 Cæsar doth bear me hard ; but he loves Brutus :  
 If I were Brutus now and he were Cassius,  
 He should not humour me. I will this night,  
 In several hands, in at his windows throw,  
 As if they came from several citizens,  
 Writings all tending to the great opinion  
 That Rome holds of his name ; wherein obscurely  
 Cæsar's ambition shall be glanced at : 320  
 And after this let Cæsar seat him sure ;  
 For we will shake him, or worse days endure. [Exit.

SCENE III. *The same. A street.*

*Thunder and lightning. Enter, from opposite sides, CASCA, with his sword drawn, and CICERO.*

*Cic.* Good even, Casca : brought you Cæsar home ?  
 Why are you breathless ? and why stare you so ?

*Casca.* Are not you mov'd, when all the sway of earth  
 Shakes like a thing unfirm ? O Cicero,  
 I have seen tempests, when the scolding winds  
 Have riv'd the knotty oaks, and I have seen  
 The ambitious ocean swell and rage and foam,  
 To be exalted with the threat'ning clouds :  
 But never till to-night, never till now,  
 Did I go through a tempest dropping fire. 10  
 Either there is a civil strife in heaven,  
 Or else the world, too saucy with the gods,  
 Incenses them to send destruction.

322. [It has been suggested that a rhymed couplet at the end of a scene denoted a special change of situation.]

1. brought you Cæsar home ? = did you escort, accompany, Cæsar home ?

10. [The reference is not so much to lightning as to meteors. See Act II., Sc. 1, l. 44.]



*Cic.* Why, saw you any thing more wonderful ?

*Casca.* A common slave — you know him well by sight —

Held up his left hand, which did flame and burn  
Like twenty torches join'd, and yet his hand,  
Not sensible of fire, remain'd unscorch'd.  
Besides — I ha' not since put up my sword —  
Against the Capitol I met a lion, 20  
Who glar'd upon me, and went surly by,  
Without annoying me : and there were drawn  
Upon a heap a hundred ghastly women,  
Transformed with their fear ; who swore they saw  
Men all in fire walk up and down the streets.  
And yesterday the bird of night did sit  
Even at noon-day upon the market-place,  
Hooting and shrieking. When these prodigies  
Do so conjointly meet, let not men say  
“ These are their reasons ; they are natural ; ” 30  
For, I believe, they are portentous things  
Unto the climate that they point upon.

*Cic.* Indeed, it is a strange-disposed time :  
But men may construe things after their fashion,  
Clean from the purpose of the things themselves.  
Comes Cæsar to the Capitol to-morrow ?

*Casca.* He doth ; for he did bid Antonius  
Send word to you he would be there to-morrow.

*Cic.* Good night then, Casca : this disturbed sky 39  
Is not to walk in.

*Casca.* Farewell, Cicero. [Exit Cicero.

Enter CASSIUS.

*Cas.* Who's there ?

*Casca.* A Roman.

*Cas.* Casca, by your voice.

*Casca.* Your ear is good. Cassius, what 'night is this!

*Cas.* A very pleasing night to honest men.

*Casca.* Who ever knew the heavens menace so?

*Cas.* Those that have known the earth so full of faults.

For my part, I have walk'd about the streets,  
Submitting me unto the perilous night,  
And, thus unbraced, Casca, as you see,  
Have bar'd my bosom to the thunder-stone;  
And when the cross blue lightning seem'd to open 50  
The breast of heaven, I did present myself  
Even in the aim and very flash of it.

*Casca.* But wherefore did you so much tempt the heavens?

It is the part of men to fear and tremble,  
When the most mighty gods by tokens send  
Such dreadful heralds to astonish us.

*Cas.* You are dull, Casca, and those sparks of life  
That should be in a Roman you do want,  
Or else you use not. You look pale and gaze  
And put on fear and case yourself in wonder, 60  
To see the strange impatience of the heavens:  
But if you would consider the true cause  
Why all these fires, why all these gliding ghosts,  
Why birds and beasts from quality and kind,  
Why old men fool, and children calculate,  
Why all these things change from their ordinance  
Their natures and preformed faculties

42. **what 'night** = what a night. See line 137.

48. [**unbraced** = ungirt, unbuttoned.]

50. [**cross** = zigzagging, crossing back and forth.]

65. **Why old men fool** = a verbal use of "fool" not uncommon nowadays.

To monstrous quality, — why, you shall find  
That heaven hath infus'd them with these spirits,  
To make them instruments of fear and warning 70  
Unto some monstrous state.

Now could I, Casca, name to thee a man  
Most like this dreadful night,  
That thunders, lightens, opens graves, and roars  
As doth the lion in the Capitol,  
A man no mightier than thyself or me  
In personal action, yet prodigious grown  
And fearful, as these strange eruptions are.

*Casca.* 'Tis Cæsar that you mean; is it not,  
Cassius?

*Cas.* Let it be who it is: for Romans now 80  
Have thews and limbs like to their ancestors;  
But, woe the while! our fathers' minds are dead,  
And we are govern'd with our mothers' spirits;  
Our yoke and sufferance show us womanish.

*Casca.* Indeed, they say the senators to-morrow  
Mean to establish Cæsar as a king;  
And he shall wear his crown by sea and land,  
In every place, save here in Italy.

*Cas.* I know where I will wear this dagger then;  
Cassius from bondage will deliver Cassius: 90  
Therein, ye gods, you make the weak most strong;  
Therein, ye gods, you tyrants do defeat:  
Nor stony tower, nor walls of beaten brass,  
Nor airless dungeon, nor strong links of iron,  
Can be retentive to the strength of spirit;  
But life, being weary of these worldly bars,  
Never lacks power to dismiss itself.  
If I know this, know all the world besides,  
That part of tyranny that I do bear  
I can shake off at pleasure.

[*Thunder still.*]

*Casca.*

So can I:

100

So every bondman in his own hand bears  
The power to cancel his captivity.

*Cas.* And why should Cæsar be a tyrant then?

Poor man! I know he would not be a wolf,  
But that he sees the Romans are but sheep:  
He were no lion, were not Romans hinds.  
Those that with haste will make a mighty fire  
Begin it with weak straws: what trash is Rome,  
What rubbish and what offal, when it serves  
For the base matter to illuminate

110

So vile a thing as Cæsar! But, O grief,  
Where hast thou led me? I perhaps speak **this**  
Before a willing bondman; then I know  
My answer must be made. But I am arm'd,  
And dangers are to me indifferent.

*Casca.* You speak to Casca, and to such a **man**  
That is no fleering tell-tale. Hold, my hand:  
Be factious for redress of all these griefs,  
And I will set this foot of mine as far  
As who goes farthest.

*Cas.*

There's a bargain made. 120

Now know you, Casca, I have mov'd already  
Some certain of the noblest-minded Romans  
To undergo with me an enterprise  
Of honourable-dangerous consequence;  
And I do know, by this, they stay for me  
In Pompey's porch: for now, this fearful night,  
There is no stir or walking in the streets;  
And the complexion of the element  
In favour's like the work we have in hand,  
Most bloody, fiery, and most terrible.

130

106. [**hinds.** A double sense of deer, and menial servant.]125. [**by this** = by this time.]

*Casca.* Stand close awhile, for here comes one in haste.

*Cas.* 'Tis Cinna; I do know him by his gait;  
He is a friend.

*Enter CINNA.*

Cinna, where haste you so?

*Cin.* To find out you. Who's that? Metellus  
Cimber?

*Cas.* No, it is Casca; one incorporate  
To our attempts. Am I not stay'd for, Cinna?

*Cin.* I am glad on 't. What a fearful night is this!  
There's two or three of us have seen strange sights.

*Cas.* Am I not stay'd for? tell me.

*Cin.* Yes, you are.

O Cassius, if you could 140

But win the noble Brutus to our party —

*Cas.* Be you content: good Cinna, take this paper,  
And look you lay it in the prætor's chair,  
Where Brutus may but find it; and throw this  
In at his window; set this up with wax  
Upon old Brutus' statue: all this done,  
Repair to Pompey's porch, where you shall find us.  
Is Decius Brutus and Trebonius there?

*Cin.* All but Metellus Cimber; and he's gone  
To seek you at your house. Well, I will hie, 150  
And so bestow these papers as you bade me.

*Cas.* That done, repair to Pompey's theatre.

*[Exit Cinna.]*

Come, Casca, you and I will yet ere day  
See Brutus at his house: three parts of him

146. [See Act I., Sc. 2, l. 159.]

148. **Is Decius Brutus and,** etc. Mere heedless writing; not the "grammar" of Shakespeare's time. So in line 154, below, "three parts of him is," etc.

Is ours already, and the man entire  
Upon the next encounter yields him ours.

*Casca.* O, he sits high in all the people's hearts :  
And that which would appear offence in us,  
His countenance, like richest alchemy,  
Will change to virtue and to worthiness. 160

*Cas.* Him and his worth and our great need of him  
You have right well conceited. Let us go,  
For it is after midnight ; and ere day  
We will awake him and be sure of him. [Exeunt.

## ACT II

SCENE I. *Rome.* BRUTUS's orchard.

*Enter BRUTUS.*

*Bru.* What, Lucius, ho !  
I cannot by the progress of the stars,  
Give guess how near to day. Lucius, I say !  
I would it were my fault to sleep so soundly.  
When, Lucius, when ? awake, I say ! what, Lucius !

*Enter LUCIUS.*

*Luc.* Call'd you, my lord ?

*Bru.* Get me a taper in my study, Lucius :  
When it is lighted, come and call me here.

*Luc.* I will, my lord. [Exit.

*Bru.* It must be by his death : and for my part, 10  
I know no personal cause to spurn at him,  
But for the general. He would be crown'd :

159. [countenance = favor. Here again one may note the curious interchange in meaning in all these words, "face," "favor," "countenance." We use the last with similar significance, both as a verb and as a noun.]

5. **When . . . when ?** = Will you ever come ? — an expression of impatience.

How that might change his nature, there's the question.

It is the bright day that brings forth the adder ;  
And that craves wary walking. Crown him? —  
that ; —

And then, I grant, we put a sting in him,  
That at his will he may do danger with.  
The abuse of greatness is, when it disjoins  
Remorse from power : and, to speak truth of Cæsar,  
I have not known when his affections sway'd 20  
More than his reason. But 't is a common proof,  
That lowliness is young ambition's ladder,  
Whereto the climber upward turns his face ;  
But when he once attains the upmost round,  
He then unto the ladder turns his back,  
Looks in the clouds, scorning the base degrees  
By which he did ascend. So Cæsar may.  
Then, lest he may, prevent. And, since the quarrel  
Will bear no colour for the thing he is,  
Fashion it thus ; that what he is, augmented, 30  
Would run to these and these extremities :  
And therefore think him as a serpent's egg  
Which, hatch'd, would, as his kind, grow mischievous,  
And kill him in the shell.

*Re-enter LUCIUS.*

*Luc.* The taper burneth in your closet, sir.  
Searching the window for a flint, I found  
This paper, thus seal'd up ; and, I am sure,  
It did not lie there when I went to bed.

*[Gives him the letter.]*

19. [**Remorse** = pity.]

20. **affections** does not mean love, but prejudices, habits of mind, taste, feeling excited by a man's surroundings ; that which he affects and which affects him.

21. [**proof** = experience.]

*Bru.* Get you to bed again ; it is not day.  
Is not to-morrow, boy, the first of March ? 40

*Luc.* I know not, sir.

*Bru.* Look in the calendar, and bring me word.

*Luc.* I will, sir. [Exit.

*Bru.* The exhalations whizzing in the air  
Give so much light that I may read by them.

[Opens the letter and reads.

“ Brutus, thou sleep’st : awake, and see thyself.

Shall Rome, etc. Speak, strike, redress !

Brutus, thou sleep’st : awake ! ”

Such instigations have been often dropp’d  
Where I have took them up. 50

“ Shall Rome, etc.” Thus must I piece it out :

Shall Rome stand under one man’s awe ? What,  
Rome ?

My ancestors did from the streets of Rome  
The Tarquin drive, when he was call’d a king.

“ Speak, strike, redress ! ” Am I entreated

To speak and strike ? O Rome, I make thee promise ;

If the redress will follow, thou receivest

Thy full petition at the hand of Brutus !

*Re-enter LUCIUS.*

*Luc.* Sir, March is wasted fifteen days.

[Knocking within.

40. [first of March. It seems clear that the reference is to the soothsayer’s warning in Act I., Sc. 2, l. 19 : “ Beware the Ides of March.” Theobald therefore changed “ first ” to “ Ides,” and has been followed by later editors generally. The first of March was the date originally fixed for the meeting of the Senate. Shakespeare may have read Plutarch’s statement : “ Cassius asked [Brutus] if he were determined to be in the Senate-house the first day of the month of March, because he heard say that Cæsar’s friends should move the council that day that Cæsar should be called king.”]



*Bru.* 'T is good. Go to the gate ; somebody  
knocks. [*Exit Lucius.*]

Since Cassius first did whet me against Cæsar, 61  
I have not slept.

Between the acting of a dreadful thing  
And the first motion, all the interim is  
Like a phantasma, or a hideous dream :  
The Genius and the mortal instruments  
Are then in council ; and the state of man,  
Like to a little kingdom, suffers then  
The nature of an insurrection.

*Re-enter LUCIUS.*

*Luc.* Sir, 't is your brother Cassius at the door, 70  
Who doth desire to see you.

*Bru.* Is he alone ?

*Luc.* No, sir, there are moe with him.

*Bru.* Do you know them ?

*Luc.* No, sir ; their hats are pluck'd about their ears,  
And half their faces buried in their cloaks,  
That by no means I may discover them  
By any mark of favour.

*Bru.* Let 'em enter. [*Exit Lucius.*]

They are the faction. O conspiracy,  
Sham'st thou to show thy dang'rous brow by night,  
When evils are most free ? O, then by day  
Where wilt thou find a cavern dark enough 80  
To mask thy monstrous visage ? Seek none, con-  
spiracy ;

66. **The Genius**, etc. = the controlling part of man, the rational soul and the bodily powers which are its instruments.

70. [*Cassius had married Iunia, the sister of Brutus.*]

72. **moe** = more.

73. **their hats are pluck'd**, etc. Shakespeare here gives to Romans of the time of Julius Cæsar the costume of Englishmen in the reign of Elizabeth.

Hide it in smiles and affability :  
For if thou path, thy native semblance on,  
Not Erebus itself were dim enough  
To hide thee from prevention.

*Enter the conspirators, CASSIUS, CASCA, DECIUS, CINNA, METELLUS  
CIMBER, and TREBONIUS.*

*Cas.* I think we are too bold upon your rest :  
Good morrow, Brutus ; do we trouble you ?

*Bru.* I have been up this hour, awake all night.  
Know I these men that come along with you ?

*Cas.* Yes, every man of them, and no man here 90  
But honours you ; and every one doth wish  
You had but that opinion of yourself  
Which every noble Roman bears of you.  
This is Trebonius.

*Bru.* He is welcome hither.

*Cas.* This, Decius Brutus.

*Bru.* He is welcome too.

*Cas.* This, Casca ; this, Cinna ; and this, Metellus  
Cimber.

*Bru.* They are all welcome.  
What watchful cares do interpose themselves  
Betwixt your eyes and night ? 99

*Cas.* Shall I entreat a word ? [*Brutus and Cassius whisper.*]

*Dec.* Here lies the east : doth not the day break  
here ?

*Casca.* No.

*Cin.* O, pardon, sir, it doth ; and yon gray lines  
That fret the clouds are messengers of day.

*Casca.* You shall confess that you are both deceiv'd.  
Here, as I point my sword, the sun arises,  
Which is a great way growing on the south,

83. [*path* : here used as a verb.]

89. [It will be remembered that they are all disguised.]

Weighing the youthful season of the year.  
Some two months hence up higher toward the north  
He first presents his fire : and the high east 110  
Stands, as the Capitol, directly here.

*Bru.* Give me your hands all over, one by one.

*Cas.* And let us swear our resolution.

*Bru.* No, not an oath : if not the face of men,  
The sufferance of our souls, the time's abuse, —  
If these be motives weak, break off betimes,  
And every man hence to his idle bed ;  
So let high-sighted tyranny range on,  
Till each man drop by lottery. But if these, 120  
As I am sure they do, bear fire enough  
To kindle cowards and to steel with valour  
The melting spirits of women, then, countrymen,  
What need we any spur but our own cause,  
To prick us to redress ? what other bond  
Than secret Romans, that have spoke the word,  
And will not palter ? and what other oath  
Than honesty to honesty engag'd,  
That this shall be, or we will fall for it ?  
Swear priests and cowards and men cautelous,  
Old feeble carrions and such suffering souls 130  
That welcome wrongs ; unto bad causes swear  
Such creatures as men doubt ; but do not stain  
The even virtue of our enterprise,  
Nor th' insuppressive mettle of our spirits,  
To think that or our cause or our performance  
Did need an oath ; when every drop of blood

115. [*sufferance* = suffering.]

118. [*high-sighted* = supercilious.]

119. [*lottery*, i. e. drop as in some game of chance.]

129. *cautelous* = wily, crafty, exceedingly cautious.

131. *That welcome wrongs* = as welcome wrongs : the converse of the use of "as" as "that."

That every Roman bears, and nobly bears,  
Is guilty of a several bastardy,  
If he do break the smallest particle  
Of any promise that hath pass'd from him. 140

*Cas.* But what of Cicero? shall we sound him?  
I think he will stand very strong with us.

*Casca.* Let us not leave him out.

*Cin.* No, by no means.

*Met.* O, let us have him, for his silver hairs  
Will purchase us a good opinion  
And buy men's voices to commend our deeds :  
It shall be said, his judgement rul'd our hands ;  
Our youths and wildness shall no whit appear,  
But all be buried in his gravity. 149

*Bru.* O, name him not : let us not break with him ;  
For he will never follow any thing  
That other men begin.

*Cas.* Then leave him out.

*Casca.* Indeed he is not fit.

*Dec.* Shall no man else be touch'd but only Cæsar?

*Cas.* Decius, well urg'd : I think it is not meet  
Mark Antony, so well belov'd of Cæsar,  
Should outlive Cæsar : we shall find of him  
A shrewd contriver ; and, you know, his means,  
If he improve them, may well stretch so far  
As to annoy us all : which to prevent, 160  
Let Antony and Cæsar fall together.

*Bru.* Our course will seem too bloody, Caius Cassius,  
To cut the head off and then hack the limbs,  
Like wrath in death and envy afterwards ;

150. **break with him** = open our secret to him ; we still say,  
"to break bad news."

164. **envy afterwards** = hatred, etc. ; so below, line 178,  
**envious** = malicious, vengeful.

For Antony is but a limb of Cæsar :  
Let us be sacrificers, but not butchers, Caius.  
We all stand up against the spirit of Cæsar ;  
And in the spirit of men there is no blood :  
O, that we then could come by Cæsar's spirit,  
And not dismember Cæsar ! But, alas, 170  
Cæsar must bleed for it ! And, gentle friends,  
Let 's kill him boldly, but not wrathfully ;  
Let 's carve him as a dish fit for the gods,  
Not hew him as a carcass fit for hounds :  
And let our hearts, as subtle masters do,  
Stir up their servants to an act of rage,  
And after seem to chide 'em. This shall make  
Our purpose necessary and not envious :  
Which so appearing to the common eyes,  
We shall be call'd purgers, not murderers. 180  
And for Mark Antony, think not of him ;  
For he can do no more than Cæsar's arm  
When Cæsar's head is off.

*Cas.* Yet I fear him ;

For in the ingrafted love he bears to Cæsar —

*Bru.* Alas, good Cassius, do not think of him :  
If he love Cæsar, all that he can do  
Is to himself, take thought and die for Cæsar :  
And that were much he should ; for he is given  
To sports, to wildness and much company.

*Treb.* There is no fear in him ; let him not die ; 190  
For he will live, and laugh at this hereafter.

[*Clock strikes.*]

*Bru.* Peace ! count the clock.

*Cas.* The clock hath stricken three.

183. [Here, as often in Shakespeare, the full measure of the line is made up by a pause which precedes Cassius's speech.]

192. **The clock hath stricken.** A curious but unimportant anachronism.

*Treb.* 'T is time to part.

*Cas.*

But it is doubtful yet,

Whether Cæsar will come forth to-day, or no ;

For he is superstitious grown of late,

Quite from the main opinion he held once

Of fantasy, of dreams and ceremonies :

It may be, these apparent prodigies,

The unaccustom'd terror of this night,

And the persuasion of his augurers,

200

May hold him from the Capitol to-day.

*Dec.* Never fear that : if he be so resolv'd,

I can o'ersway him ; for he loves to hear

That unicorns may be betray'd with trees,

And bears with glasses, elephants with holes,

Lions with toils and men with flatterers ;

But when I tell him he hates flatterers,

He says he does, being then most flattered.

Let me work ;

For I can give his humour the true bent,

210

And I will bring him to the Capitol.

*Cas.* Nay, we will all of us be there to fetch him.

*Bru.* By the eighth hour : is that the uttermost ?

*Cin.* Be that the uttermost, and fail not then.

*Met.* Caius Ligarius doth bear Cæsar hard,  
Who rated him for speaking well of Pompey :

I wonder none of you have thought of him.

*Bru.* Now, good Metellus, go along by him :

197. *ceremonies* = religious ceremonies.

204. *That unicorns, etc.* It was believed that unicorns were captured by leading them to chase a man, who sprang behind a tree when the monster was in full career, leaving the unicorn to thrust his horn so far into the tree that he could neither escape nor defend himself ; also that bears would stand still and be shot while they looked at themselves in mirrors. Elephants are taken in pitfalls.

218. [*go along by him* = call at his house in going home. A

He loves me well, and I have given him reasons ;  
Send him but hither, and I'll fashion him. 220

*Cas.* The morning comes upon 's : we'll leave you,  
Brutus.

And, friends, disperse yourselves ; but all remember  
What you have said, and show yourselves true Ro-  
mans.

*Bru.* Good gentlemen, look fresh and merrily ;  
Let not our looks put on our purposes,  
But bear it as our Roman actors do,  
With untir'd spirits and formal constancy :  
And so good morrow to you every one.

[*Exeunt all but Brutus.*]

Boy ! Lucius ! Fast asleep ? It is no matter ;  
Enjoy the honey-heavy dew of slumber : 230  
Thou hast no figures nor no fantasies,  
Which busy care draws in the brains of men :  
Therefore thou sleep'st so sound.

*Enter PORTIA.*

*Por.* Brutus, my lord !

*Bru.* Portia, what mean you ? wherefore rise you  
now ?

It is not for your health thus to commit  
Your weak condition in the raw cold morning.

*Por.* Nor for yours neither. You've ungently,  
Brutus,

Stole from my bed : and yesternight, at supper,  
You suddenly arose, and walk'd about,  
Musing and sighing, with your arms across, 240

somewhat similar expression may be heard in the southwest, in  
the expression, "come by" ; that is, "come in as you go by."]

219. [**I have given him reasons.** Our phrase would be, "I  
have given him reason to love me."]

226. [**bear it.** We come near to the use when we say "he  
bears himself well."]

231. [**figures** = ideas or imaginations.]

And when I ask'd you what the matter was,  
You star'd upon me with ungentle looks ;  
I urg'd you further ; then you scratch'd your head,  
And too impatiently stamp'd with your foot ;  
Yet I insisted ; yet you answer'd not,  
But, with an angry wafture of your hand,  
Gave sign for me to leave you : so I did ;  
Fearing to strengthen that impatience  
Which seem'd too much enkindled, and withal  
Hoping it was but an effect of humour, 250  
Which sometime hath his hour with every man.  
It will not let you eat, nor talk, nor sleep,  
And could it work so much upon your shape  
As it hath much prevail'd on your condition,  
I should not know you, Brutus. Dear my lord,  
Make me acquainted with your cause of grief.

*Bru.* I am not well in health, and that is all.

*Por.* Brutus is wise, and, were he not in health,  
He would embrace the means to come by it.

*Bru.* Why, so I do. Good Portia, go to bed. 260

*Por.* Is Brutus sick ? and is it physical  
To walk unbraced and suck up the humours  
Of the dank morning ? What, is Brutus sick,  
And will he steal out of his wholesome bed,  
To dare the vile contagion of the night  
And tempt the rheumy and unpurged air  
To add unto his sickness ? No, my Brutus ;  
You have some sick offence within your mind,

250. [humour = caprice.]

261. physical = medicinal, remedial.

262. [humours = moisture. The old medical use of the word, which regarded the body as containing four humors, whose excess or diminution affected both the body and the temperament, passed over into common speech and gave this word wide usage and considerable range.]



Which, by the right and virtue of my place,  
I ought to know of: and, upon my knees, 270  
I charm you, by my once-commended beauty,  
By all your vows of love and that great vow  
Which did incorporate and make us one,  
That you unfold to me, yourself, your half,  
Why you are heavy, and what men to-night  
Have had resort to you: for here have been  
Some six or seven, who did hide their faces  
Even from darkness.

*Bru.* Kneel not, gentle Portia.

*Por.* I should not need, if you were gentle Brutus.  
Within the bond of marriage, tell me, Brutus, 280  
Is it excepted I should know no secrets  
That appertain to you? Am I yourself  
But, as it were, in sort or limitation,  
To keep with you at meals, comfort your bed,  
And talk to you sometimes? Dwell I but in the sub-  
urbs

Of your good pleasure? If it be no more,  
Portia is Brutus' harlot, not his wife.

*Bru.* You are my true and honourable wife,  
As dear to me as are the ruddy drops  
That visit my sad heart. 290

*Por.* If this were true, then should I know this  
secret.

I grant I am a woman; but withal  
A woman that Lord Brutus took to wife:  
I grant I am a woman; but withal

271. **charm you**, etc. = conjure you in the name of, etc.

280. [**Within** = in. Is there any clause in the bond of marriage which makes an exception?]

285. [**suburbs**. Something more is hinted at than mere distance from the city or centre, for the term was **synonymous** with resorts for disorderly people.]

A woman well-reputed, Cato's daughter.  
 Think you I am no stronger than my sex,  
 Being so father'd and so husbanded?  
 Tell me your counsels, I will not disclose 'em:  
 I have made strong proof of my constancy,  
 Giving myself a voluntary wound 300  
 Here, in the thigh: can I bear that with patience,  
 And not my husband's secrets?

*Bru.*

O ye gods,

Render me worthy of this noble wife! [*Knocking within.*  
 Hark, hark! one knocks: Portia, go in awhile;  
 And by and by thy bosom shall partake  
 The secrets of my heart.

All my engagements I will construe to thee,

All the charactery of my sad brows:

Leave me with haste. [*Exit Portia.*] Lucius, who's  
 that knocks?

*Re-enter LUCIUS with LIGARIUS.*

*Luc.* Here is a sick man that would speak with  
 you. 310

*Bru.* Caius Ligarius, that Metellus spake of.

Boy, stand aside. Caius Ligarius! how?

*Lig.* Vouchsafe good morrow from a feeble tongue.

*Bru.* O, what a time have you chose out, brave  
 Caius,

To wear a kerchief! Would you were not sick!

305. [*by and by.* The present use of this phrase puts off an event; the old use made it near, for here the meaning is "presently." Compare the passage in the King James Version of the Bible, in which Herodias says: "I will that thou give me, by and by, in a charger, the head of John the Baptist." The Revised Version substitutes "forthwith."]

307. [*engagements* = enterprises. *construe* = make clear.]

315. [*kerchief.* Compare in the matter of formation with the word, *curfew.*]

*Lig.* I am not sick, if Brutus have in hand  
Any exploit worthy the name of honour.

*Bru.* Such an exploit have I in hand, Ligarius,  
Had you a healthful ear to hear of it.

*Lig.* By all the gods that Romans bow before, 320  
I here discard my sickness! Soul of Rome!  
Brave son, deriv'd from honourable loins!  
Thou, like an exorcist, hast conjur'd up  
My mortified spirit. Now bid me run,  
And I will strive with things impossible;  
Yea, get the better of them. What's to do?

*Bru.* A piece of work that will make sick men  
whole.

*Lig.* But are not some whole that we must make  
sick?

*Bru.* That must we also. What it is, my Caius,  
I shall unfold to thee, as we are going 330  
To whom it must be done.

*Lig.* Set on your foot,  
And with a heart new-fir'd I follow you,  
To do I know not what: but it sufficeth  
That Brutus leads me on.

*Bru.* Follow me, then. [*Exeunt.*]

SCENE II. CÆSAR'S house.

*Thunder and lightning. Enter CÆSAR in his night-gown.*

*Cæs.* Nor heaven nor earth have been at peace  
to-night:  
Thrice hath Calpurnia in her sleep cried out,

321. [On the stage Ligarius would at this snatch off his bandage.]

331. [**Set on your foot** = go forward.]  
**his night-gown** = dressing-gown.

“Help! ho! they murther Cæsar!” Who’s within?

*Enter a Servant.*

*Serv.* My lord?

*Cæs.* Go bid the priests do present sacrifice  
And bring me their opinions of success.

*Serv.* I will, my lord. [*Exit.*]

*Enter CALPURNIA.*

*Cal.* What mean you, Cæsar? think you to walk  
forth?

You shall not stir out of your house to-day.

*Cæs.* Cæsar shall forth: the things that threaten’d  
me 10

Ne’er look’d but on my back; when they shall see  
The face of Cæsar, they are vanished.

*Cal.* Cæsar, I never stood on ceremonies,  
Yet now they fright me. There is one within,  
Besides the things that we have heard and seen,  
Recounts most horrid sights seen by the watch.  
A lioness hath whelped in the streets;  
And graves have yawn’d, and yielded up their dead;  
Fierce fiery warriors fought upon the clouds,  
In ranks and squadrons and right form of war, 20  
Which drizzled blood upon the Capitol;  
The noise of battle hurtled in the air,  
Horses did neigh, and dying men did groan,  
And ghosts did shriek and squeal about the streets.

3. [murther. No doubt the exchange of “th” for “d” is in part due to defective vocal organisms in many, and worked both ways, as when one hears “further” for “further.”]

13. [stood = insisted. Compare the Shakespearean phrase to stand on ceremony, where “ceremony” = “civil etiquette.”] ceremonies = religious observances; here loosely used for auguries, omens.

O Cæsar ! these things are beyond all use,  
And I do fear them.

*Cæs.* What can be avoided  
Whose end is purposed by the mighty gods ?  
Yet Cæsar shall go forth ; for these predictions  
Are to the world in general as to Cæsar.

*Cal.* When beggars die, there are no comets  
seen ; 30  
The heavens themselves blaze forth the death of  
princes.

*Cæs.* Cowards die many times before their deaths ;  
The valiant never taste of death but once.  
Of all the wonders that I yet have heard,  
It seems to me most strange that men should fear ;  
Seeing that death, a necessary end,  
Will come when it will come.

*Re-enter Servant.*

What say the augurers ?

*Serv.* They would not have you to stir forth to-day :  
Plucking the entrails of an offering forth,  
They could not find a heart within the beast. 40

*Cæs.* The gods do this in shame of cowardice :  
Cæsar should be a beast without a heart,  
If he should stay at home to-day for fear.  
No, Cæsar shall not : danger knows full well  
That Cæsar is more dangerous than he :  
We are two lions litter'd in one day,  
And I the elder and more terrible :  
And Cæsar shall go forth.

*Cal.* Alas, my lord,  
Your wisdom is consum'd in confidence.  
Do not go forth to-day : call it my fear 50  
That keeps you in the house, and not your own.

25. **beyond all use** : very unusual, unnatural, abnormal.



*Dec.* This dream is all amiss interpreted ;  
It was a vision fair and fortunate :  
Your statue spouting blood in many pipes,  
In which so many smiling Romans bath'd,  
Signifies that from you great Rome shall suck  
Reviving blood, and that great men shall press  
For tinctures, stains, relies and cognizance.  
This by Calpurnia's dream is signified. 90

*Cæs.* And this way have you well expounded it.

*Dec.* I have, when you have heard what I can say :  
And know it now : the senate have concluded  
To give this day a crown to mighty Cæsar.  
If you shall send them word you will not come,  
Their minds may change. Besides, it were a mock  
Apt to be render'd, for some one to say  
Break up the senate till another time,  
When Cæsar's wife shall meet with better dreams.  
If Cæsar hide himself, shall they not whisper 100  
Lo, Cæsar is afraid ?  
Pardon me, Cæsar ; for my dear dear love  
To your proceeding bids me tell you this ;  
And reason to my love is liable.

*Cæs.* How foolish do your fears seem now, Calpurnia !

I am ashamed I did yield to them.  
Give me my robe, for I will go.

*Enter* PUBLIUS, BRUTUS, LIGARIUS, METELLUS, CASCA, TREBONIUS,  
and CINNA.

And look where Publius is come to fetch me.

*Pub.* Good morrow, Cæsar.

*Cæs.* Welcome, Publius.

89. [By dipping their handkerchiefs in the blood, as they crowd about, they will get remedial dyes. *cognizance* = souvenirs.]

97. [*mock apt to be render'd* = sneer fit to be told.]

104. [*liable* = subject.]

What, Brutus, are you stirr'd so early too? 110

Good morrow, Casca. Caius Ligarius,  
Cæsar was ne'er so much your enemy  
As that same ague which hath made you lean.  
What is 't o'clock?

*Bru.* Cæsar, 't is stricken eight.

*Cæs.* I thank you for your pains and courtesy.

*Enter ANTONY.*

See! Antony, that revels long o' nights,  
Is notwithstanding up. Good morrow, Antony.

*Ant.* So to most noble Cæsar.

*Cæs.* Bid them prepare within:  
I am to blame to be thus waited for.

Now, Cinna: now, Metellus: what, Trebonius! 120

I have an hour's talk in store for you;

Remember that you call on me to-day:

Be near me, that I may remember you.

*Treb.* Cæsar, I will: [*Aside*] and so near will I be,  
That your best friends shall wish I had been further.

*Cæs.* Good friends, go in, and taste some wine with  
me;

And we, like friends, will straightway go together.

*Bru.* [*Aside.*] That every like is not the same, O  
Cæsar,

The heart of Brutus yearns to think upon! [*Exeunt.*

SCENE III. *A street near the Capitol.*

*Enter ARTEMIDORUS, reading a paper.*

*Art.* Cæsar, beware of Brutus; take heed of Cassius;  
come not near Casca; have an eye to Cinna; trust not  
Trebonius; mark well Metellus Cimber: Decius Brutus

128. [Cæsar says "like friends," and Brutus catches up the word and is distressed as he considers that, though "like" usually means "the same as," every "like" does not mean that.]



loves thee not: thou hast wronged Caius Ligarius. There is but one mind in all these men, and it is bent against Cæsar. If thou beest not immortal, look about you: security gives way to conspiracy. The mighty gods defend thee! Thy lover,

ARTEMIDORUS.

Here will I stand till Cæsar pass along,  
And as a suitor will I give him this. 10  
My heart laments that virtue cannot live  
Out of the teeth of emulation.  
If you read this, O Cæsar, thou mayst live;  
If not, the Fates with traitors do contrive. [Exit.

SCENE IV. *Another part of the same street, before the house of BRUTUS.*

*Enter PORTIA and LUCIUS.*

*Por.* I prithee, boy, run to the senate-house;  
Stay not to answer me, but get thee gone:  
Why dost thou stay?

*Luc.* To know my errand, madam.

*Por.* I would have had thee there, and here again,  
Ere I can tell thee what thou shouldst do there.  
O constancy, be strong upon my side,  
Set a huge mountain 'tween my heart and tongue!  
I have a man's mind, but a woman's might.  
How hard it is for women to keep counsel!  
Art thou here yet?

*Luc.* Madam, what should I do? 10  
Run to the Capitol, and nothing else?  
And so return to you, and nothing else?

*Por.* Yes, bring me word, boy, if thy lord look well.  
For he went sickly forth: and take good note  
What Cæsar doth, what suitors press to him.  
Hark, boy! what noise is that?

12. [Out of = beyond the reach of.]

*Luc.* I hear none, madam.

*Por.* Prithee, listen well;  
I heard a bustling rumour, like a fræp,  
And the wind brings it from the Capitol.

*Luc.* Sooth, madam, I hear nothing. 20

*Enter the Soothsayer.*

*Por.* Come hither, fellow: which way hast thou  
been?

*Sooth.* At mine own house, good lady.

*Por.* What is 't o'clock?

*Sooth.* About the ninth hour, lady.

*Por.* Is Cæsar yet gone to the Capitol?

*Sooth.* Madam, not yet: I go to take my stand,  
To see him pass on to the Capitol.

*Por.* Thou hast some suit to Cæsar, hast thou not?

*Sooth.* That I have, lady: if it will please Cæsar  
To be so good to Cæsar as to hear me,  
I shall beseech him to befriend himself. 30

*Por.* Why, know'st thou any harm's intended to-  
wards him?

*Sooth.* None that I know will be, much that I fear  
may chance.

Good morrow to you. Here the street is narrow:  
The throng that follows Cæsar at the heels,  
Of senators, of prætors, common suitors,  
Will crowd a feeble man almost to death:  
I'll get me to a place more void, and there  
Speak to great Cæsar as he comes along. [Exit.

*Por.* I must go in. Ay me, how weak a thing  
The heart of woman is! O Brutus, 40

*Enter the Soothsayer.* The folio stage direction brings the Soothsayer on probably by mistake. The person whom Portia addresses seems to be Artemidorus, on his way from where we last saw him to a more convenient place.

The heavens speed thee in thine enterprise!

[*To herself.*] Sure, the boy heard me: [*To Lucius*]

Brutus hath a suit

That Cæsar will not grant. O, I grow faint!

Run, Lucius, and commend me to my lord;

Say I am merry: come to me again,

And bring me word what he doth say to thee.

[*Exeunt severally.*]

### ACT III

#### SCENE I. *Rome. Before the Capitol.*

*A crowd of people: among them ARTEMIDORUS and the Soothsayer.*

*Flourish. Enter CÆSAR, BRUTUS, CASSIUS, CASCA, DECIVS, METELLUS, TREBONIUS, CINNA, ANTONY, LEPIDUS, POPILIUS, PUBLIUS, and others.*

*Cæs.* [*To the Soothsayer.*] The ides of March are come.

*Sooth.* Ay, Cæsar; but not gone.

*Art.* Hail, Cæsar! read this schedule.

*Dec.* Trebonius doth desire you to o'er-read,

At your best leisure, this his humble suit.

*Art.* O Cæsar, read mine first; for mine's a suit  
That touches Cæsar nearer: read it, great Cæsar.

*Cæs.* What touches us ourself shall be last serv'd.

*Art.* Delay not, Cæsar; read it instantly.

*Cæs.* What, is the fellow mad?

*Pub.* Sirrah, give place.

*Cæs.* What, urge you your petitions in the street?  
Come to the Capitol.

12

*Scene changes to the Senate-House, the Senate sitting. Enter CÆSAR with his train, the conspirators, and others.*

*Pop.* I wish your enterprise to-day may thrive.

4. [*o'er-read* = read over; overlook was used in the same sense.]

SCENE I. *Scene changes, etc.* In the folio there is as usual no

*Cas.* What enterprise, Popilius?

*Pop.*

Fare you well.

[*Advances to Cæsar.*]

*Bru.* What said Popilius Lena?

*Cas.* He wish'd to-day our enterprise might thrive.  
I fear our purpose is discovered.

*Bru.* Look, how he makes to Cæsar: mark him.

*Cas.* Casca, be sudden, for we fear prevention.  
Brutus, what shall be done? If this be known, 20  
Cassius or Cæsar never shall turn back,  
For I will slay myself.

*Bru.* Cassius, be constant:  
Popilius Lena speaks not of our purposes;  
For, look, he smiles, and Cæsar doth not change.

*Cas.* Trebonius knows his time; for, look you,  
Brutus,  
He draws Mark Antony out of the way.

[*Ereunt Antony and Trebonius.*]

indication of the place where the action of this scene is supposed to pass, but merely "*Flourish. Enter Cæsar, Brutus,*" etc., etc. At line 12, "Come to the Capitol," there is no stage direction at all, but the dialogue runs straight on with Popilius's remark to Cassius. This is the result of the lack of scenic apparatus on our old stage: the audience were to imagine a change to the Senate-House. After "Come to the Capitol" it has been the custom to give a stage direction "*Cæsar enters the Capitol,*" or words to like effect, always implying what it would be impossible to represent. Plainly there should be a new scene here, as Shakespeare imagined. But in deference to a long-established division, and to avoid inconvenience in reference, I do not disturb the old arrangement. In fact, according to Plutarch, Cæsar was not killed in the Capitol, but in the curia of Pompey, where the Senate was assembled on the 15th (or Ides) of March.

19. **prevention**: an example of the use of this word both in its original sense of going before and in its modern sense of hindrance. In line 35 we have "prevent" used markedly in the modern sense.

*Dec.* Where is Metellus Cimber? Let him go,  
And presently prefer his suit to Cæsar.

*Bru.* He is address'd: press near and second him.

*Cin.* Casca, you are the first that rears your hand.

*Casca.* Are we all ready?

*Cæs.* What is now amiss

That Cæsar and his senate must redress? 32

*Met.* Most high, most mighty, and most puissant  
Cæsar,

Metellus Cimber throws before thy seat

An humble heart, — [Kneeling.

*Cæs.* I must prevent thee, Cimber.

These couchings and these lowly courtesies

Might fire the blood of ordinary men,

And turn pre-ordinance and first decree

Into the law of children. Be not fond,

To think that Cæsar bears such rebel blood 40

That will be thaw'd from the true quality

With that which melteth fools; I mean, sweet words,

Low-crooked court'sies and base spaniel-fawning.

Thy brother by decree is banished:

If thou dost bend and pray and fawn for him,

I spurn thee like a cur out of my way.

Know, Cæsar doth not wrong, nor without cause

Will he be satisfied.

*Met.* Is there no voice more worthy than my own,

29. **address'd** = made ready.

30. [Cinna is reminding Casca that by their agreement Casca is to deal the first blow.]

36. **couchings** = crouchings, as possibly Shakespeare wrote.

39. **Into the law of children**: that is, so excite pride and ambition as to make that which was established originally for a specific purpose and an individual, hereditary; tempt to the setting up of kingly rank and a royal family, before whom subjects must bow. **fond** = foolish.

To sound more sweetly in great Cæsar's ear 50  
For the repealing of my banish'd brother?

*Bru.* I kiss thy hand, but not in flattery, Cæsar ;  
Desiring thee that Publius Cimber may  
Have an immediate freedom of repeal.

*Cæs.* What, Brutus !

*Cas.* Pardon, Cæsar ; Cæsar, pardon :  
As low as to thy foot doth Cassius fall,  
To beg enfranchisement for Publius Cimber.

*Cæs.* I could be well mov'd, if I were as you :  
If I could pray to move, prayers would move me :  
But I am constant as the northern star, 60  
Of whose true-fix'd and resting quality  
There is no fellow in the firmament.  
The skies are painted with unnumber'd sparks,  
They are all fire and every one doth shine ;  
But there's but one in all doth hold his place :  
So in the world : 't is furnish'd well with men,  
And men are flesh and blood, and apprehensive ;  
Yet in the number I do know but one  
That unassailable holds on his rank,  
Unshak'd of motion : and that I am he, 70  
Let me a little show it, even in this ;  
That I was constant Cimber should be banish'd,  
And constant do remain to keep him so.

*Cin.* O Cæsar, —

*Cæs.* Hence ! wilt thou lift up Olympus ?

*Dec.* Great Cæsar, —

*Cæs.* Doth not Brutus bootless kneel ?

*Casca.* Speak, hands, for me !

[*Casca and the other Conspirators stab Cæsar.*

*Cæs.* *Et tu, Brute !* Then fall, Cæsar ! [Dies.

51. [repealing = recalling from exile.]

77. *Et tu, Brute* = And thou, Brutus ! — There is no record of

*Cin.* Liberty ! Freedom ! Tyranny is dead !  
Run hence, proclaim, cry it about the streets.

Cæsar's having uttered these words, which have been put into his mouth by we know not whom. But Suetonius tells us that the dictator, who at first strove with his assassins, seeing Brutus rush upon him, uttered the touching exclamation, *καὶ σὺ, τέκνον* = And thou, my son ! and covered his face. But it seems very doubtful that the murdered Cæsar uttered this Greek phrase with his dying lips. Thus bestead, and in that extremity, the author of the *Commentaries*, the writer of the most idiomatic literary Latin that has come down to us, would surely have used, intuitively and unconsciously, his mother tongue. Suetonius wrote about one hundred and seventy-five years after the death of Cæsar, and he records this exclamation merely upon tradition (*"Etsi tradiderunt quidam"*); the origin of which was, it is most likely, the notion that got abroad that Marcus Brutus the younger was the son of Cæsar by Servilia, the wife of Marcus Junius Brutus the elder. But although Cæsar enjoyed the favors of Servilia, it must have been after the birth of Marcus Brutus the younger, who was only fifteen years his junior. The whole story probably grew out of Cæsar's well-known relations with Servilia, and her prayer to him to spare her only son at the battle of Pharsalia, which caused Cæsar to give orders before the fight that no one should kill Marcus Brutus. Hence, too, the mistaken notion that it was Marcus, instead of Decimus, who was Cæsar's favorite. This base and purely vindictive assassination of the greatest, noblest, largest-natured man known to history has been made the subject of an ingenious investigation on its physical side by a French savant, M. Dubois, who read a paper upon it before the Academy of Medicine of Paris. He believes that by a careful collection and comparison of all accessible authorities, he has fixed the spots where the first four wounds were inflicted and the names of the conspirators who gave them. The first, by one of the Cascas, was under the left collar-bone, and slight ; the second, by the other Casca, pierced the chest on the right ; Cassius gave the third, in the face ; Decimus Brutus the fourth, in the groin. Contrary to general opinion, Marcus Brutus did not strike. Upon these blows Cæsar fainted and fell, and then the conspirators hacked his body. He was borne by three slaves to his house. The physician Antistius, who was

*Cas.* Some to the common pulpits, and cry out 80  
 "Liberty, freedom, and enfranchisement!"

*Bru.* People and senators, be not affrighted;  
 Fly not; stand still: ambition's debt is paid.

*Casca.* Go to the pulpit, Brutus.

*Dec.* And Cassius too.

*Bru.* Where's Publius?

*Cin.* Here, quite confounded with this mutiny.

*Met.* Stand fast together, lest some friend of Cæsar's  
 Should chance —

*Bru.* Talk not of standing. Publius, good cheer;  
 There is no harm intended to your person, 90  
 Nor to no Roman else: so tell them, Publius.

*Cas.* And leave us, Publius; lest that the people,  
 Rushing on us, should do your age some mischief.

*Bru.* Do so: and let no man abide this deed,  
 But we the doers.

*Re-enter TREBONIUS.*

*Cas.* Where is Antony?

*Treb.* Fled to his house amaz'd:  
 Men, wives and children stare, cry out and run  
 As it were doomsday.

*Bru.* Fates, we will know your pleasures:  
 That we shall die, we know; 't is but the time  
 And drawing days out, that men stand upon. 100

*Cas.* Why, he that cuts off twenty years of life  
 Cuts off so many years of fearing death.

*Bru.* Grant that, and then is death a benefit:  
 called, found thirty-five wounds (Suetonius says three and  
 twenty), only one of which was surely mortal, — that of the  
 second Casca.

80. [pulpits. Here the rostra of ancient Rome, or platforms  
 for the use of public orators.]

86. [confounded = amazed.]

100. [drawing = lengthening.]



So are we Cæsar's friends, that have abridg'd  
His time of fearing death. Stoop, Romans, stoop,  
And let us bathe our hands in Cæsar's blood  
Up to the elbows, and besmear our swords :  
Then walk we forth, even to the market-place,  
And, waving our red weapons o'er our heads,  
Let's all cry Peace, freedom and liberty ! 110

*Cas.* Stoop, then, and wash. How many ages hence  
Shall this our lofty scene be acted over  
In states unborn and accents yet unknown !

*Bru.* How many times shall Cæsar bleed in sport,  
That now on Pompey's basis lies along  
No worthier than the dust !

*Cas.* So oft as that shall be,  
So often shall the knot of us be call'd  
The men that gave their country liberty.

*Dec.* What, shall we forth ?

*Cas.* Ay, every man away :  
Brutus shall lead : and we will grace his heels 120  
With the most boldest and best hearts of Rome.

*Enter a Servant.*

*Bru.* Soft ! who comes here ? A friend of Antony's.

*Serv.* Thus, Brutus, did my master bid me kneel ;  
Thus did Mark Antony bid me fall down ;  
And, being prostrate, thus he bade me say :  
Brutus is noble, wise, valiant, and honest ;  
Cæsar was mighty, bold, royal, and loving :  
Say I love Brutus, and I honour him ;  
Say I fear'd Cæsar, honour'd him and lov'd him.  
If Brutus will vouchsafe that Antony 130  
May safely come to him, and be resolv'd  
How Cæsar hath deserv'd to lie in death,

119. [What is sometimes used as here, where in modern times one would use "well."]

Mark Antony shall not love Cæsar dead  
 So well as Brutus living ; but will follow  
 The fortunes and affairs of noble Brutus  
 Thorough the hazards of this untrod state  
 With all true faith. So says my master Antony.

*Bru.* Thy master is a wise and valiant Roman ;  
 I never thought him worse.

Tell him, so please him come unto this place, 140  
 He shall be satisfied ; and, by my honour,  
 Depart untouch'd.

*Serv.* I'll fetch him presently. [*Exit.*]

*Bru.* I know that we shall have him well to friend.

*Cas.* I wish we may : but yet have I a mind  
 That fears him much ; and my misgiving still  
 Falls shrewdly to the purpose.

*Bru.* But here comes Antony.

*Re-enter ANTONY.*

Welcome, Mark Antony.

*Ant.* O mighty Cæsar ! dost thou lie so low ?  
 Are all thy conquests, glories, triumphs, spoils,  
 Shrunk to this little measure ? Fare thee well. 150  
 I know not, gentlemen, what you intend,  
 Who else must be let blood, who else is rank :  
 If I myself, there is no hour so fit  
 As Cæsar's death hour, nor no instrument  
 Of half that worth as those your swords, made rich  
 With the most noble blood of all this world.  
 I do beseech ye, if you bear me hard,  
 Now, whilst your purpled hands do reek and smoke,

139. [*worse* = less worth.]

141. [*satisfied*, see *resolv'd*, l. 131.]

143. *to friend* = for a friend ; as in "he took Sarah to wife."

146. [*falls shrewdly to the purpose* = comes close to the mark.]

152. *rank* = grown up too thrifty, high and strong.

Fulfil your pleasure. Live a thousand years,  
I shall not find myself so apt to die : 160  
No place will please me so, no mean of death,  
As here by Cæsar, and by you cut off,  
The choice and master spirits of this age.

*Bru.* O Antony, beg not your death of us.  
Though now we must appear bloody and cruel,  
As, by our hands and this our present act,  
You see we do, yet see you but our hands  
And this the bleeding business they have done :  
Our hearts you see not ; they are pitiful ;  
And pity to the general wrong of Rome — 170  
As fire drives out fire, so pity pity —  
Hath done this deed on Cæsar. For your part,  
To you our swords have leaden points, Mark Antony :  
Our arms, in strength of malice, and our hearts  
Of brothers' temper, do receive you in  
With all kind love, good thoughts, and reverence.

*Cas.* Your voice shall be as strong as any man's  
In the disposing of new dignities.

*Bru.* Only be patient till we have appeas'd  
The multitude, beside themselves with fear, 180  
And then we will deliver you the cause,  
Why I, that did love Cæsar when I struck him,  
Have thus proceeded.

*Ant.* I doubt not of your wisdom.  
Let each man render me his bloody hand :  
First, Marcus Brutus, will I shake with you ;  
Next, Caius Cassius, do I take your hand ;

160. [apt to die = ready for death.]

161. [mean = means.]

174. in strength of malice = in the intensity of hate which led to this deed. But the passage is somewhat incongruous, and may be corrupt.

Now, Decius Brutus, yours ; now yours, Metellus ;  
 Yours, Cinna ; and, my valiant Casca, yours ;  
 Though last, not least in love, yours, good Trebonius.  
 Gentlemen all, — alas, what shall I say ? 190  
 My credit now stands on such slippery ground,  
 That one of two bad ways you must conceit me,  
 Either a coward or a flatterer.  
 That I did love thee, Cæsar, O, 't is true :  
 If then thy spirit look upon us now,  
 Shall it not grieve thee dearer than thy death,  
 To see thy Antony making his peace,  
 Shaking the bloody fingers of thy foes,  
 Most noble ! in the presence of thy corse ?  
 Had I as many eyes as thou hast wounds, 200  
 Weeping as fast as they stream forth thy blood,  
 It would become me better than to close  
 In terms of friendship with thine enemies.  
 Pardon me, Julius ! Here wast thou bay'd, brave  
     hart ;  
 Here didst thou fall ; and here thy hunters stand,  
 Sign'd in thy spoil, and crimson'd in thy lethe.  
 O world, thou wast the forest to this hart ;  
 And this, indeed, O world, the heart of thee.  
 How like a deer, stricken by many princes,  
 Dost thou here lie ! 210  
*Cas.* Mark Antony, —  
*Ant.* Pardon me, Caius Cassius :  
 The enemies of Cæsar shall say this ;  
 Then, in a friend, it is cold modesty.

192. [conceit = conceive me to be.]

206. *thy lethe* = the stream that bears thee into the next world. Shakespeare had not a very clear notion of the river Lethe. [Yet some take *lethe* to be an obsolete word for "death," and instance the derivation "lethal" in support of this.]

*Cas.* I blame you not for praising Cæsar so ;  
But what compact mean you to have with us ?  
Will you be prick'd in number of our friends ;  
Or shall we on, and not depend on you ?

*Ant.* Therefore I took your hands, but was, indeed,  
Sway'd from the point, by looking down on Cæsar.  
Friends am I with you all and love you all, 220  
Upon this hope, that you shall give me reasons  
Why and wherein Cæsar was dangerous.

*Bru.* Or else were this a savage spectacle :  
Our reasons are so full of good regard  
That were you, Antony, the son of Cæsar,  
You should be satisfied.

*Ant.* That 's all I seek :  
And am moreover suitor that I may  
Produce his body to the market-place ;  
And in the pulpit, as becomes a friend,  
Speak in the order of his funeral. 230

*Bru.* You shall, Mark Antony.

*Cas.* Brutus, a word with you.  
[*Aside to Bru.*] You know not what you do: do not  
consent

That Antony speak in his funeral :  
Know you how much the people may be mov'd  
By that which he will utter ?

*Bru.* By your pardon ;  
I will myself into the pulpit first,  
And show the reason of our Cæsar's death :  
What Antony shall speak, I will protest  
He speaks by leave and by permission,  
And that we are contented Cæsar shall 240

216. prick'd = checked, marked off.

230. [order = course.]

Have all true rites and lawful ceremonies.

It shall advantage more than do us wrong.

*Cas.* I know not what may fall ; I like it not.

*Bru.* Mark Antony, here, take you Cæsar's body.

You shall not in your funeral speech blame us,

But speak all good you can devise of Cæsar,

And say you do 't by our permission ;

Else shall you not have any hand at all

About his funeral : and you shall speak

In the same pulpit whereto I am going, 250

After my speech is ended.

*Ant.*

Be it so ;

I do desire no more.

*Bru.* Prepare the body then, and follow us.

[*Exeunt all but Antony.*]

*Ant.* O, pardon me, thou bleeding piece of earth,  
That I am meek and gentle with these butchers !

Thou art the ruins of the noblest man

That ever lived in the tide of times.

Woe to the hand that shed this costly blood !

Over thy wounds now do I prophesy, —

Which, like dumb mouths, do ope their ruby lips, 260

To beg the voice and utterance of my tongue —

A curse shall light upon the limbs of men ;

Domestic fury and fierce civil strife

Shall cumber all the parts of Italy ;

Blood and destruction shall be so in use

And dreadful objects so familiar

That mothers shall but smile when they behold

Their infants quarter'd with the hands of war ;

All pity chok'd with custom of fell deeds :

262. **limbs of men** : an unsatisfactory passage. It has been conjectured that Shakespeare wrote "the kind," "the line," "the lives," "the loins," "the tombs," or "the sons" of men ; but the old text is probably correct.

And Cæsar's spirit, ranging for revenge, 270  
With Ate by his side come hot from hell,  
Shall in these confines with a monarch's voice  
Cry "Havoc," and let slip the dogs of war;  
That this foul deed shall smell above the earth  
With carrion men, groaning for burial.

*Enter a Servant.*

You serve Octavius Cæsar, do you not?

*Serv.* I do, Mark Antony.

*Ant.* Cæsar did write for him to come to Rome.

*Serv.* He did receive his letters, and is coming;  
And bid me say to you by word of mouth — 280  
O Cæsar! —

*[Seeing the body.]*

*Ant.* Thy heart is big, get thee apart and weep.  
Passion, I see, is catching; for mine eyes,  
Seeing those beads of sorrow stand in thine,  
Began to water. Is thy master coming?

*Serv.* He lies to-night within seven leagues of Rome.

*Ant.* Post back with speed, and tell him what hath  
chanc'd:

Here is a mourning Rome, a dangerous Rome,  
No Rome of safety for Octavius yet;  
Hie hence, and tell him so. Yet, stay awhile; 290  
Thou shalt not back till I have borne this corse  
Into the market-place: there shall I try,  
In my oration, how the people take  
The cruel issue of these bloody men;

271. **Ate** was the goddess of discord.

273. [Sir William Blackstone says that **havoc** was the word by which, in war, declaration was made that no quarter was to be given; yet the context seems to confirm the derivation of the word as a cry to hounds.]

289. **No Rome of safety**: a pun consequent upon the pronunciation *room*.

294. [**issue** = action.]

According to the which, thou shalt discourse  
To young Octavius of the state of things.

Lend me your hand.

[*Exeunt with Cæsar's body.*]

SCENE II. *The Forum.*

*Enter Brutus and Cassius, and a throng of Citizens.*

*Citizens.* We will be satisfied ; let us be satisfied.

*Bru.* Then follow me, and give me audience, friends.  
Cassius, go you into the other street,  
And part the numbers.  
Those that will hear me speak, let 'em stay here ;  
Those that will follow Cassius, go with him ;  
And public reason shall be rend'red  
Of Cæsar's death.

*First Cit.* I will hear Brutus speak.

*Sec. Cit.* I will hear Cassius ; and compare their  
reasons,  
When severally we hear them rend'red. 10

[*Exit Cassius, with some of the Citizens. Brutus goes into the pulpit.*]

*Third Cit.* The noble Brutus is ascended : silence !

*Bru.* Be patient till the last.  
Romans, countrymen, and lovers ! hear me for my  
cause, and be silent, that you may hear : believe me  
for mine honour, and have respect to mine honour,  
that you may believe : censure me in your wisdom,  
and awake your senses, that you may the better judge.  
If there be any in this assembly, any dear friend of  
Cæsar's, to him I say, that Brutus' love to Cæsar was  
no less than his. If then that friend demand why

1. [satisfied, see Sc. 1, l. 141.]

13. lovers = friends.

15. have respect to mine honour = take my honour into consideration.

16. censure = judge without any adverse implication.



Brutus rose against Cæsar, this is my answer:—  
Not that I lov'd Cæsar less, but that I lov'd Rome  
more. Had you rather Cæsar were living and die all  
slaves, than that Cæsar were dead, to live all free men?  
As Cæsar lov'd me, I weep for him; as he was fortunate,  
I rejoice at it; as he was valiant, I honour him;  
but, as he was ambitious, I slew him. There is tears  
for his love; joy for his fortune; honour for his valour;  
and death for his ambition. Who is here so base that  
would be a bondman? If any, speak; for him have  
I offended. Who is here so rude that would not be  
a Roman? If any, speak; for him have I offended.  
Who is here so vile that will not love his country?  
If any, speak; for him have I offended. I pause for  
a reply. 35

*All.* None, Brutus, none.

*Bru.* Then none have I offended. I have done no  
more to Cæsar than you shall do to Brutus. The  
question of his death is enroll'd in the Capitol; his  
glory not extenuated, wherein he was worthy, nor his  
offences enforc'd, for which he suffered death. 41

*Enter ANTONY and others, with CÆSAR'S body.*

Here comes his body, mourn'd by Mark Antony: who,  
though he had no hand in his death, shall receive the  
benefit of his dying, a place in the commonwealth; as  
which of you shall not? With this I depart,—that,  
as I slew my best lover for the good of Rome, I have  
the same dagger for myself, when it shall please my  
country to need my death.

*All.* Live, Brutus! live, live!

*First Cit.* Bring him with triumph home unto his  
house. 50

*Sec. Cit.* Give him a statue with his ancestors.

*Third Cit.* Let him be Cæsar.

*Fourth Cit.* Cæsar's better parts  
Shall be crown'd in Brutus.

*First Cit.* We'll bring him to his house  
With shouts and clamours.

*Bru.* My countrymen, —

*Sec. Cit.* Peace, silence! Brutus speaks.

*First Cit.* Peace, ho!

*Bru.* Good countrymen, let me depart alone,  
And, for my sake, stay here with Antony:  
Do grace to Cæsar's corpse, and grace his speech  
Tending to Cæsar's glories; which Mark Antony,  
By our permission, is allow'd to make. 60  
I do entreat you, not a man depart,  
Save I alone, till Antony have spoke. [Exit.

*First Cit.* Stay, ho! and let us hear Mark Antony.

*Third Cit.* Let him go up into the public chair;  
We'll hear him. Noble Antony, go up.

*Ant.* For Brutus' sake, I am beholding to you.

[Goes into the pulpit.

*Fourth Cit.* What does he say of Brutus?

*Third Cit.* He says, for Brutus' sake,  
He finds himself beholding to us all.

*Fourth Cit.* 'T were best he speak no harm of  
Brutus here.

*First Cit.* This Cæsar was a tyrant.

*Third Cit.* Nay, that's certain:  
We are blest that Rome is rid of him. 71

52. Let him be Cæsar : an anachronism. "Cæsar" did not become a title pertaining to place until long afterward.

62. Save I : carelessly written for "Save me." have spoke : carelessly written for "has spoken."

68. beholding : properly "beholden," an intensified form of "holden" = held.

*Sec. Cit.* Peace! let us hear what Antony can say.

*Ant.* You gentle Romans, —

*Citizens.* Peace, ho! let us hear him.

*Ant.* Friends, Romans, countrymen, lend me your ears ;

I come to bury Cæsar, not to praise him.

The evil that men do lives after them ;

The good is oft interred with their bones ;

So let it be with Cæsar. The noble Brutus

Hath told you Cæsar was ambitious :

If it were so, it was a grievous fault, 80

And grievously hath Cæsar answer'd it.

Here, under leave of Brutus and the rest —

For Brutus is an honourable man ;

So are they all, all honourable men —

Come I to speak in Cæsar's funeral.

He was my friend, faithful and just to me :

But Brutus says he was ambitious ;

And Brutus is an honourable man.

He hath brought many captives home to Rome,

Whose ransoms did the general coffers fill : 90

Did this in Cæsar seem ambitious ?

When that the poor have cri'd, Cæsar hath wept :

Ambition should be made of sterner stuff :

Yet Brutus says he was ambitious ;

And Brutus is an honourable man.

You all did see that on the Lupercal

I thrice presented him a kingly crown,

Which he did thrice refuse : was this ambition ?

Yet Brutus says he was ambitious ;

And, sure, he is an honourable man. 100

77. *interred* : pronounced, finely, *in-ter-red*.

92. *cri'd* : that is, for help, uttered their distress.

I speak not to disprove what Brutus spoke,  
But here I am to speak what I do know.  
You all did love him once, not without cause :  
What cause withholds you then, to mourn for him ?  
O judgement ! thou art fled to brutish beasts,  
And men have lost their reason. Bear with me ;  
My heart is in the coffin there with Cæsar,  
And I must pause till it come back to me.

*First Cit.* Methinks there is much reason in his sayings.

*Sec. Cit.* If thou consider rightly of the matter, 110  
Cæsar has had great wrong.

*Third Cit.* Has he, masters ?  
I fear there will a worse come in his place.

*Fourth Cit.* Mark'd ye his words ? He would not  
take the crown ;  
Therefore 't is certain he was not ambitious.

*First Cit.* If it be found so, some will dear abide it.

*Sec. Cit.* Poor soul ! his eyes are red as fire with  
weeping.

*Third Cit.* There 's not a nobler man in Rome than  
Antony.

*Fourth Cit.* Now mark him, he begins again to  
speak.

*Ant.* But yesterday the word of Cæsar might  
Have stood against the world ; now lies he there, 120  
And none so poor to do him reverence.  
O masters, if I were dispos'd to stir  
Your hearts and minds to mutiny and rage,  
I should do Brutus wrong, and Cassius wrong,  
Who, you all know, are honourable men :  
I will not do them wrong ; I rather choose  
To wrong the dead, to wrong myself and you,

115. [That is, will answer for it at a high price.]

Than I will wrong such honourable men.  
But here 's a parchment with the seal of Cæsar ;  
I found it in his closet, 't is his will : 130  
Let but the commons hear this testament —  
Which, pardon me, I do not mean to read —  
And they would go and kiss dead Cæsar's wounds  
And dip their napkins in his sacred blood,  
Yea, beg a hair of him for memory,  
And, dying, mention it within their wills,  
Bequeathing it as a rich legacy  
Unto their issue.

*Fourth Cit.* We'll hear the will : read it, Mark  
Antony. 139

*All.* The will, the will ! we will hear Cæsar's will.

*Ant.* Have patience, gentle friends, I must not  
read it ;

It is not meet you know how Cæsar lov'd you.  
You are not wood, you are not stones, but men ;  
And, being men, hearing the will of Cæsar,  
It will inflame you, it will make you mad :  
'T is good you know not that you are his heirs ;  
For, if you should, O, what would come of it !

*Fourth Cit.* Read the will ; we'll hear it, Antony ;  
You shall read us the will, Cæsar's will. 149

*Ant.* Will you be patient ? will you stay awhile ?  
I have o'ershot myself to tell you of it :  
I fear I wrong the honourable men  
Whose daggers have stabb'd Cæsar ; I do fear it.

*Fourth Cit.* They were traitors : honourable men !

*All.* The will ! the testament !

*Sec. Cit.* They were villains, murderers : the will !  
read the will.

*Ant.* You will compel me, then, to read the will ?

134. *napkins* = handkerchiefs : an anachronism.

Then make a ring about the corpse of Cæsar,  
 And let me show you him that made the will. 160  
 Shall I descend? and will you give me leave?

*Several Cit.* Come down.

*Sec. Cit.* Descend.

*Third Cit.* You shall have leave. [*Antony comes down.*]

*Fourth Cit.* A ring; stand round.

*First Cit.* Stand from the hearse, stand from the  
 body.

*Sec. Cit.* Room for Antony, most noble Antony.

*Ant.* Nay, press not so upon me; stand far off.

*Several Cit.* Stand back; room; bear back.

*Ant.* If you have tears, prepare to shed them now.

You all do know this mantle: I remember 171

The first time ever Cæsar put it on;

'T was on a summer's evening, in his tent,

That day he overcame the Nervii:

Look, in this place ran Cassius' dagger through:

See what a rent the envious Casca made:

Through this the well-beloved Brutus stabb'd;

And as he pluck'd his cursed steel away,

Mark how the blood of Cæsar follow'd it,

As rushing out of doors, to be resolv'd 180

If Brutus so unkindly knock'd, or no;

For Brutus, as you know, was Cæsar's angel:

Judge, O you gods, how dearly Cæsar lov'd him:

166. [the hearse: "hearse" commonly means "bier" in Shakespeare.]

174. the Nervii: a very brave and warlike tribe of the Belgæ. At Cæsar's decisive battle with them (one of his most important in the North) they broke his ranks, which he restored by his own personal conduct; and then the Nervii died almost to a man in theirs.

183. how dearly Cæsar lov'd him. As before remarked, it was Decimus Brutus, and not Marcus, whom Cæsar loved.

This was the most unkindest cut of all ;  
For when the noble Cæsar saw him stab,  
Ingratitude, more strong than traitors' arms,  
Quite vanquish'd him : then burst his mighty heart ;  
And, in his mantle muffling up his face,  
Even at the base of Pompey's statua,  
Which all the while ran blood, great Cæsar fell. 190  
O, what a fall was there, my countrymen !  
Then I, and you, and all of us fell down,  
Whilst bloody treason flourish'd over us.  
O, now you weep ; and, I perceive, you feel  
The dint of pity : these are gracious drops.  
Kind souls, what, weep you when you but behold  
Our Cæsar's vesture wounded ? Look you here,

[*Lifting Cæsar's mantle.*]

Here is himself, marr'd, as you see, with traitors.

*First Cit.* O piteous spectacle !

*Sec. Cit.* O noble Cæsar ! 200

*Third Cit.* O woful day !

*Fourth Cit.* O traitors, villains !

*First Cit.* O most bloody sight !

*Sec. Cit.* We will be reveng'd.

*All.* Revenge ! About ! Seek ! Burn ! Fire ! Kill !  
Slay !

Let not a traitor live !

*Ant.* Stay, countrymen.

*First Cit.* Peace there ! hear the noble Antony.

*Sec. Cit.* We'll hear him, we'll follow him, we'll  
die with him.

*Ant.* Good friends, sweet friends, let me not stir  
you up 210

To such a sudden flood of mutiny.

They that have done this deed are honourable :

What private griefs they have, alas, I know not,

That made them do it: they are wise and honourable,

And will, no doubt, with reasons answer you.

I come not, friends, to steal away your hearts:

I am no orator, as Brutus is;

But, as you know me all, a plain blunt man,

That love my friend; and that they know full well

That gave me public leave to speak of him: 220

For I have neither wit, nor words, nor worth,

Action, nor utterance, nor the power of speech,

To stir men's blood: I only speak right on;

I tell you that which you yourselves do know;

Show you sweet Cæsar's wounds, poor poor dumb mouths,

And bid them speak for me: but were I Brutus,

And Brutus Antony, there were an Antony

Would ruffle up your spirits and put a tongue

In every wound of Cæsar that should move

The stones of Rome to rise and mutiny. 230

*All.* We'll mutiny.

*First Cit.* We'll burn the house of Brutus.

*Third Cit.* Away, then! come, seek the conspirators.

*Ant.* Yet hear me, countrymen; yet hear me speak.

*All.* Peace, ho! Hear Antony. Most noble Antony!

*Ant.* Why, friends, you go to do you know not what:

Wherein hath Cæsar thus deserv'd your loves?

Alas, you know not: I must tell you, then:

You have forgot the will I told you of.

*All.* Most true. The will! Let's stay and hear the will. 240

*Ant.* Here is the will, and under Cæsar's seal



To every Roman citizen he gives,  
To every several man, seventy-five drachmas.

*Sec. Cit.* Most noble Cæsar! We'll revenge his death.

*Third Cit.* O royal Cæsar!

*Ant.* Hear me with patience.

*All.* Peace, ho!

*Ant.* Moreover, he hath left you all his walks,  
His private arbours and new-planted orchards,  
On this side Tiber; he hath left them you, 250  
And to your heirs forever, common pleasures,  
To walk abroad, and recreate yourselves.  
Here was a Cæsar! when comes such another?

*First Cit.* Never, never. Come, away, away!  
We'll burn his body in the holy place,  
And with the brands fire the traitors' houses.  
Take up the body.

*Sec. Cit.* Go fetch fire.

*Third Cit.* Pluck down benches.

*Fourth Cit.* Pluck down forms, windows, any thing.

[*Ereunt Citizens with the body.*]

*Ant.* Now let it work. Mischief, thou art afoot, 261  
Take thou what course thou wilt!

*Enter a Servant.*

How now, fellow!

*Serv.* Sir, Octavius is already come to Rome.

*Ant.* Where is he?

*Serv.* He and Lepidus are at Cæsar's house.

*Ant.* And thither will I straight to visit him:

243. **seventy-five drachmas.** A drachma was in nominal value equal to about eighteen cents, or a franc; but the difference between the real value of money then and now is so great that seventy-five drachmas was equal to at least two hundred dollars,—an impossible sum for Cæsar to have left to every Roman citizen.

He comes upon a wish. Fortune is merry,  
And in this mood will give us any thing.

*Serv.* I heard him say, Brutus and Cassius 270  
Are rid like madmen through the gates of Rome.

*Ant.* Belike they had some notice of the people,  
How I had mov'd them. Bring me to Octavius.

[*Exeunt.*]

SCENE III. *A street.*

*Enter CINNA the poet.*

*Cin.* I dreamt to-night that I did feast with Cæsar,  
And things unluckily charge my fantasy:  
I have no will to wander forth of doors,  
Yet something leads me forth.

*Enter Citizens.*

*First Cit.* What is your name?

*Sec. Cit.* Whither are you going?

*Third Cit.* Where do you dwell?

*Fourth Cit.* Are you a married man or a bachelor?

*Sec. Cit.* Answer every man directly.

*First Cit.* Ay, and briefly. 10

*Fourth Cit.* Ay, and wisely.

*Third Cit.* Ay, and truly, you were best.

*Cin.* What is my name? Whither am I going?  
Where do I dwell? Am I a married man or a bachelor?  
Then, to answer every man directly and briefly,  
wisely and truly: wisely I say, I am a bachelor.

*Sec. Cit.* That's as much as to say, they are fools  
that marry: you'll bear me a bang for that, I fear.  
Proceed; directly.

*Cin.* Directly, I am going to Cæsar's funeral. 20

*First Cit.* As a friend or an enemy?

*Cin.* As a friend.

*Sec. Cit.* That matter is answered directly.

18. [That is, "you'll win a blow from me."]

*Fourth Cit.* For your dwelling, — briefly.

*Cin.* Briefly. I dwell by the Capitol.

*Third Cit.* Your name, sir, truly.

*Cin.* Truly, my name is Cinna.

*First Cit.* Tear him to pieces ; he's a conspirator.

*Cin.* I am Cinna the poet, I am Cinna the poet.

*Fourth Cit.* Tear him for his bad verses, tear him  
for his bad verses. 31

*Cin.* I am not Cinna the conspirator.

*Fourth Cit.* It is no matter, his name's Cinna ;  
pluck but his name out of his heart, and turn him going.

*Third Cit.* Tear him, tear him ! Come, brands, ho !  
fire-brands : to Brutus', to Cassius' ; burn all : some  
to Decius' house, and some to Casca's ; some to Liga-  
rius' : away, go ! [Exeunt.

## ACT IV

### SCENE I. *A house in Rome.*

ANTONY, OCTAVIUS, and LEPIDUS, seated at a table.

*Ant.* These many, then, shall die ; their names are  
prick'd.

*Oct.* Your brother too must die ; consent you,  
Lepidus ?

*Lep.* I do consent, —

*Oct.* Prick him down, Antony.

*Lep.* Upon condition Publius shall not live,  
Who is your sister's son, Mark Antony.

*Ant.* He shall not live ; look, with a spot I damn  
him.

34. [turn him going = send him packing.]

1. prick'd = marked with a prick or point, checked.

4. Publius, etc. : a mistake : it was Lucius, Antony's mater-  
nal uncle.

6. damn = condemn.

But, Lepidus, go you to Cæsar's house ;  
Fetch the will hither, and we shall determine  
How to cut off some charge in legacies.

*Lep.* What, shall I find you here ? 10

*Oct.* Or here, or at the Capitol. [*Exit Lepidus.*]

*Ant.* This is a slight unmeritable man,  
Meet to be sent on errands : is it fit,  
The three-fold world divided, he should stand  
One of the three to share it ?

*Oct.* So you thought him ;  
And took his voice who should be prick'd to die,  
In our black sentence and proscription.

*Ant.* Octavius, I have seen more days than you :  
And though we lay these honours on this man,  
To ease ourselves of divers sland'rous loads, 20  
He shall but bear them as the ass bears gold,  
To groan and sweat under the business,  
Either led or driven, as we point the way ;  
And having brought our treasure where we will,  
Then take we down his load, and turn him off,  
Like to the empty ass, to shake his ears,  
And graze in commons.

*Oct.* You may do your will ;  
But he's a tried and valiant soldier.

*Ant.* So is my horse, Octavius ; and for that  
I do appoint him store of provender : 30  
It is a creature that I teach to fight,  
To wind, to stop, to run directly on,  
His corporal motion govern'd by my spirit.  
And, in some taste, is Lepidus but so ;  
He must be taught and train'd and bid go forth ;  
A barren-spirited fellow ; one that feeds

11. [Or . . . or = either . . . or. A Latinized phrase, as aut . . . aut.]

On abjects, orts and imitations,  
Which, out of use and stal'd by other men,  
Begin his fashion : do not talk of him,  
But as a property. And now, Octavius, 40  
Listen great things : — Brutus and Cassius  
Are levying powers : we must straight make head :  
Therefore let our alliance be combin'd,  
Our best friends made, our means stretch'd ;  
And let us presently go sit in council,  
How covert matters may be best disclos'd,  
And open perils surest answered.

*Oct.* Let us do so : for we are at the stake,  
And bay'd about with many enemies ;  
And some that smile have in their hearts, I fear, 50  
Millions of mischiefs. [*Exeunt.*]

SCENE II. *Camp near Sardis. Before BRUTUS' tent.*

*Drum.* Enter BRUTUS, LUCILIUS, LUCIUS, and Soldiers ; TITINIUS  
and PINDARUS meeting them.

*Bru.* Stand, ho !

*Lucil.* Give the word, ho ! and stand.

*Bru.* What now, Lucilius ! is Cassius near ?

*Lucil.* He is at hand ; and Pindarus is come  
To do you salutation from his master.

*Bru.* He greets me well. Your master, Pin-  
darus,

In his own échange, or by ill officers,  
Hath given me some worthy cause to wish

37. [*abjects, orts and imitations.* Antony is describing a man of dull imagination and no invention, who takes up with what he sees only, what is thrown away by others, mere copies ; these are all new to him.]

42. [*levying powers* = raising armed forces.]

44. *Our best friends.* Three syllables have been lost from this line, in which there is no guide to an acceptable restoration.

Things done, undone : but, if he be at hand,  
I shall be satisfied.

*Pin.* I do not doubt 10

But that my noble master will appear  
Such as he is, full of regard and honour.

*Bru.* He is not doubted. A word, Lucilius ;  
How he received you, let me be resolved.

*Lucil.* With courtesy and with respect enough ;  
But not with such familiar instances,  
Nor with such free and friendly conference,  
As he hath used of old.

*Bru.* Thou hast described  
A hot friend cooling : ever note, Lucilius,  
When love begins to sicken and decay, 20  
It useth an enforced ceremony.

There are no tricks in plain and simple faith ;  
But hollow men, like horses hot at hand,  
Make gallant show and promise of their mettle :  
But when they should endure the bloody spur,  
They fall their crests, and, like deceitful jades,  
Sink in the trial. Comes his army on ?

*Lucil.* They mean this night in Sardis to be  
quarter'd ;  
The greater part, the horse in general,  
Are come with Cassius.

*Bru.* Hark ! he is arriv'd.

[*Low march within.*

March gently on to meet him. 31

*Enter CASSIUS and his powers.*

*Cas.* Stand, ho !

*Bru.* Stand, ho ! Speak the word along.

23. **hot at hand** = hot in hand.

26. [**fall**. This transitive use of the verb remains only in the vernacular expression "to fall a tree."]

*First Sol.* Stand!

*Sec. Sol.* Stand!

*Third Sol.* Stand!

*Cas.* Most noble brother, you have done me wrong.

*Bru.* Judge me, you gods! wrong I mine enemies?  
And, if not so, how should I wrong a brother?

*Cas.* Brutus, this sober form of yours hides wrongs;  
And when you do them —

*Bru.* Cassius, be content; 41  
Speak your griefs softly: I do know you well.  
Before the eyes of both our armies here,  
Which should perceive nothing but love from us,  
Let us not wrangle: bid them move away;  
Then in my tent, Cassius, enlarge your griefs,  
And I will give you audience.

*Cas.* Pindarus,  
Bid our commanders lead their charges off  
A little from this ground.

*Bru.* Lucilius, do you the like; and let no man 50  
Come to our tent till we have done our conference.  
Let Lucius and Titinius guard our door. [*Exeunt.*]

SCENE III. BRUTUS' tent.

*Enter BRUTUS and CASSIUS.*

*Cas.* That you have wrong'd me doth appear in this:  
You have condemn'd and noted Lucius Pella  
For taking bribes here of the Sardians;  
Wherein my letter, praying on his side,  
Because I knew the man, was slighted off.

42. [griefs = grievances.]

46. [enlarge = spread out. We use the word in this sense only with "upon" added.]

5. [slighted off. Now we have simplified the form and got rid of "off."]

*Bru.* You wrong'd yourself to write in such a case.

*Cas.* In such a time as this it is not meet  
That every nice offence should bear his comment.

*Bru.* Let me tell you, Cassius, you yourself  
Are much condemn'd to have an itching palm ;      10  
To sell and mart your offices for gold  
To undeservers.

*Cas.*                    I an itching palm !  
You know that you are Brutus that speak this,  
Or, by the gods, this speech were else your last.

*Bru.* The name of Cassius honours this corruption,  
And chastisement doth therefore hide his head.

*Cas.* Chastisement !

*Bru.* Remember March, the ides of March remem-  
ber :

Did not great Julius bleed for justice' sake ?  
What villain touch'd his body, that did stab,      20  
And not for justice ? What, shall one of us,  
That struck the foremost man of all this world  
But for supporting robbers, shall we now  
Contaminate our fingers with base bribes,  
And sell the mighty space of our large honours  
For so much trash as may be grasped thus ?  
I had rather be a dog, and bay the moon,  
Than such a Roman.

*Cas.*                    Brutus, bay not me ;  
I'll not endure it : you forget yourself,  
To hedge me in ; I am a soldier, I,      30  
Older in practice, abler than yourself  
To make conditions.

8. **nice offence** = petty offence.

28. [**bay**. Some editors read "bait," but it is natural that Cassius should catch up Brutus.]

30. [**hedge me in** = limit my authority.]



*Bru.* Go to ; you are not, Cassius.

*Cas.* I am.

*Bru.* I say you are not.

*Cas.* Urge me no more, I shall forget myself ;  
Have mind upon your health, tempt me no farther.

*Bru.* Away, slight man !

*Cas.* Is 't possible ?

*Bru.* Hear me, for I will speak.  
Must I give way and room to your rash choler ?  
Shall I be frightened when a madman stares ? 40

*Cas.* O ye gods, ye gods ! must I endure all  
this ?

*Bru.* All this ! ay, more : fret till your proud heart  
break ;  
Go show your slaves how choleric you are,  
And make your bondmen tremble. Must I budge ?  
Must I observe you ? must I stand and crouch  
Under your testy humour ? By the gods,  
You shall digest the venom of your spleen,  
Though it do split you ; for, from this day forth,  
I'll use you for my mirth, yea, for my laughter,  
When you are waspish.

*Cas.* Is it come to this ? 50

*Bru.* You say you are a better soldier :  
Let it appear so ; make your vaunting true,  
And it shall please me well : for mine own part,  
I shall be glad to learn of noble men.

*Cas.* You wrong me every way ; you wrong me,  
Brutus ;  
I said, an elder soldier, not a better :  
Did I say " better " ?

*Bru.* If you did, I care not.

*Cas.* When Cæsar liv'd, he durst not thus have  
mov'd me.

*Bru.* Peace, peace ! you durst not so have tempted him.

*Cas.* I durst not !

60

*Bru.* No.

*Cas.* What, durst not tempt him !

*Bru.* For your life you durst not.

*Cas.* Do not presume too much upon my love ;  
I may do that I shall be sorry for.

*Bru.* You have done that you should be sorry for.  
There is no terror, Cassius, in your threats,  
For I am arm'd so strong in honesty  
That they pass by me as the idle wind,  
Which I respect not. I did send to you  
For certain sums of gold, which you denied me : 70  
For I can raise no money by vile means :  
By heaven, I had rather coin my heart,  
And drop my blood for drachmas, than to wring  
From the hard hands of peasants their vile trash  
By any indirection : I did send  
To you for gold to pay my legions,  
Which you denied me : was that done like Cassius ?  
Should I have answer'd Caius Cassius so ?  
When Marcus Brutus grows so covetous,  
To lock such rascal counters from his friends, 80  
Be ready, gods, with all your thunderbolts ;  
Dash him to pieces !

*Cas.* I denied you not.

*Bru.* You did.

*Cas.* I did not : he was but a fool that brought  
My answer back. Brutus hath riv'd my heart :  
A friend should bear his friend's infirmities,  
But Brutus makes mine greater than they are.

*Bru.* I do not, till you practise them on me.

75 [indirection = dishonest practice. See *Hamlet*, II, i, 66.]

*Cas.* You love me not.

*Bru.* I do not like your faults.

*Cas.* A friendly eye could never see such faults. 90

*Bru.* A flatterer's would not, though they do appear  
As huge as high Olympus.

*Cas.* Come, Antony, and young Octavius, come,  
Revenge yourselves alone on Cassius,  
For Cassius is aweary of the world ;  
Hated by one he loves ; brav'd by his brother ;  
Check'd like a bondman ; all his faults observ'd,  
Set in a note-book, learn'd, and conn'd by rote,  
To cast into my teeth. O, I could weep  
My spirit from mine eyes ! There is my dagger, 100  
And here my naked breast ; within, a heart  
Dearer than Plutus' mine, richer than gold :  
If that thou be'st a Roman, take it forth ;  
I, that denied thee gold, will give my heart :  
Strike, as thou didst at Cæsar ; for, I know,  
When thou didst hate him worst, thou lovedst him  
better

Than ever thou lovedst Cassius.

*Bru.* Sheathe your dagger :  
Be angry when you will, it shall have scope ;  
Do what you will, dishonour shall be humour.  
O Cassius, you are yoked with a lamb 110  
That carries anger as the flint bears fire ;  
Who, much enforced, shows a hasty spark,  
And straight is cold again.

*Cas.* Hath Cassius liv'd  
To be but mirth and laughter to his Brutus,  
When grief, and blood ill-temper'd, vexeth him ?

109. [dishonour shall be humour, i. e. though you do a disgraceful deed, I'll set it down as a mere whim, or caprice, not to be taken seriously.]

*Bru.* When I spoke that, I was ill-temper'd too.

*Cas.* Do you confess so much? Give me your hand.

*Bru.* And my heart too.

*Cas.* O Brutus!

*Bru.* What's the matter?

*Cas.* Have not you love enough to bear with me,  
When that rash humour which my mother gave me 120  
Makes me forgetful?

*Bru.* Yes, Cassius; and, from henceforth,  
When you are over-earnest with your Brutus,  
He'll think your mother chides, and leave you so.

*Poet.* [Within.] Let me go in to see the generals;  
There is some grudge between 'em, 't is not meet  
They be alone.

*Lucil.* [Within.] You shall not come to them.

*Poet.* [Within.] Nothing but death shall stay me.

*Enter Poet, followed by LUCILIUS, TITINIUS, and LUCIUS.*

*Cas.* How now! what's the matter?

*Poet.* For shame, you generals! what do you mean?  
Love, and be friends, as two such men should be; 131  
For I have seen more years, I'm sure, than ye.

*Cas.* Ha, ha! how vilely doth this cynic rhyme!

*Bru.* Get you hence, sirrah; saucy fellow, hence!

*Cas.* Bear with him, Brutus; 't is his fashion.

*Bru.* I'll know his humour, when he knows his time:  
What should the wars do with these jigging fools?  
Companion, hence!

*Cas.* Away, away, be gone! [Exit Poet.]

*Bru.* Lucilius and Titinius, bid the commanders  
Prepare to lodge their companies to-night. 140

*Cas.* And come yourselves, and bring Messala with  
you

Immediately to us. [Exeunt Lucilius and Titinius.]

138. companion = fellow.

*Bru.* Lucius, a bowl of wine! [*Exit Lucius.*]

*Cas.* I did not think you could have been so angry.

*Bru.* O Cassius, I am sick of many griefs.

*Cas.* Of your philosophy you make no use,  
If you give place to accidental evils.

*Bru.* No man bears sorrow better. Portia is dead.

*Cas.* Ha! Portia!

*Bru.* She is dead.

*Cas.* How 'scap'd I killing when I cross'd you so?  
O insupportable and touching loss! 151  
Upon what sickness?

*Bru.* Impatient of my absence,  
And grief that young Octavius with Mark Antony  
Have made themselves so strong:—for with her death  
That tidings came;—with this she fell distract,  
And, her attendants absent, swallow'd fire.

*Cas.* And died so?

*Bru.* Even so.

*Cas.* O ye immortal gods!

*Re-enter LUCIUS, with wine and taper.*

*Bru.* Speak no more of her. Give me a bowl of  
wine.

In this I bury all unkindness, Cassius.

*Cas.* My heart is thirsty for that noble pledge. 160  
Fill, Lucius, till the wine o'erswell the cup;  
I cannot drink too much of Brutus' love.

*Bru.* Come in, Titinius! [*Exit Lucius.*]

*Re-enter TITINIUS with MESSALA.*

Welcome, good Messala.

Now sit we close about this taper here,

And call in question our necessities.

*Cas.* Portia, art thou gone?

152. *Impatient*, etc. In this speech two forms of construction  
are confused; but the sense is unmistakable.

*Bru.* No more, I pray you.  
Messala, I have here received letters,  
That young Octavius and Mark Antony  
Come down upon us with a mighty power,  
Bending their expedition toward Philippi. 170

*Mes.* Myself have letters of the self-same tenour.

*Bru.* With what addition?

*Mes.* That by proscription and bills of outlawry,  
Octavius, Antony, and Lepidus,  
Have put to death an hundred senators.

*Bru.* Therein our letters do not well agree;  
Mine speak of seventy senators that died  
By their proscriptions, Cicero being one.

*Cas.* Cicero one!

*Mes.* Cicero is dead,  
And by that order of proscription. 180  
Had you your letters from your wife, my lord?

*Bru.* No, Messala.

*Mes.* Nor nothing in your letters writ of her?

*Bru.* Nothing, Messala.

*Mes.* That, methinks, is strange.

*Bru.* Why ask you? hear you aught of her in yours?

*Mes.* No, my lord.

*Bru.* Now, as you are a Roman, tell me true.

*Mes.* Then like a Roman bear the truth I tell:  
For certain she is dead, and by strange manner. 189

*Bru.* Why, farewell, Portia. We must die, Messala:  
With meditating that she must die once,  
I have the patience to endure it now.

*Mes.* Even so great men great losses should endure.

*Cas.* I have as much of this in art as you,  
But yet my nature could not bear it so.

*Bru.* Well, to our work alive. What do you think  
Of marching to Philippi presently?

*Cas.* I do not think it good.

*Bru.* Your reason?

*Cas.* This it is :

'Tis better that the enemy seek us :

So shall he waste his means, weary his soldiers, 200

Doing himself offence ; whilst we, lying still,

Are full of rest, defence, and nimbleness.

*Bru.* Good reasons must, of force, give place to  
better.

The people 'twixt Philippi and this ground

Do stand but in a forc'd affection ;

For they have grudg'd us contribution :

The enemy, marching along by them,

By them shall make a fuller number up,

Come on refresh'd, new-added, and encourag'd ;

From which advantage shall we cut him off, 210

If at Philippi we do face him there,

These people at our back.

*Cas.* Hear me, good brother.

*Bru.* Under your pardon. You must note beside,

That we have tried the utmost of our friends,

Our legions are brim-full, our cause is ripe :

The enemy increaseth every day ;

We, at the height, are ready to decline.

There is a tide in the affairs of men,

Which, taken at the flood, leads on to fortune :

Omitted, all the voyage of their life 220

Is bound in shallows and in miseries.

On such a full sea are we now afloat ;

And we must take the current when it serves,

Or lose our ventures.

*Cas.* Then, with your will, go on ;

We'll along ourselves, and meet them at Philippi.

*Bru.* The deep of night is crept upon our talk,  
And nature must obey necessity;  
Which we will niggard with a little rest.  
There is no more to say?

*Cas.* No more. Good night:  
Early to-morrow will we rise, and hence. 230

*Bru.* Lucius! [*Enter Lucius.*] My gown. [*Exit*  
*Lucius.*] Farewell, good Messala:  
Good night, Titinius. Noble, noble Cassius,  
Good night, and good repose.

*Cas.* O my dear brother!  
This was an ill beginning of the night:  
Never come such division 'tween our souls!  
Let it not, Brutus.

*Bru.* Every thing is well.

*Cas.* Good night, my lord.

*Bru.* Good night, good brother.

*Tit. Mes.* Good night, Lord Brutus.

*Bru.* Farewell, every one.  
[*Exeunt all but Brutus.*]

*Re-enter LUCIUS, with the gown.*

Give me the gown. Where is thy instrument?

*Luc.* Here in the tent.

*Bru.* What, thou speak'st drowsily?  
Poor knave, I blame thee not; thou art o'erwatch'd.  
Call Claudius and some other of my men; 242  
I'll have them sleep on cushions in my tent.

*Luc.* Varro and Claudius!

*Enter VARRO and CLAUDIUS.*

*Var.* Calls my lord?

*Bru.* I pray you, sirs, lie in my tent and sleep;

223. [*niggard* = supply sparingly.]

241. **Poor knave**: as a man might kindly say nowadays,  
"Poor little rogue." So afterwards, line 269, **Gentle knave**.



It may be I shall raise you by and by  
On business to my brother Cassius.

*Var.* So please you, we will stand and watch your pleasure.

*Bru.* I will not have it so : lie down, good sirs ; 250  
It may be I shall otherwise bethink me.

Look, Lucius, here 's the book I sought for so ;

I put it in the pocket of my gown. [*Var. and Clau. lie down.*]

*Luc.* I was sure your lordship did not give it me.

*Bru.* Bear with me, good boy, I am much forgetful.  
Canst thou hold up thy heavy eyes awhile,  
And touch thy instrument a strain or two ?

*Luc.* Ay, my lord, an 't please you.

*Bru.* It does, my boy :  
I trouble thee too much, but thou art willing.

*Luc.* It is my duty, sir. 260

*Bru.* I should not urge thy duty past thy might ;  
I know young bloods look for a time of rest.

*Luc.* I have slept, my lord, already.

*Bru.* It was well done ; and thou shalt sleep again ;  
I will not hold thee long : if I do live,  
I will be good to thee. [*Music, and a song.*]

This is a sleepy tune. O murd'rous slumber,  
Lay'st thou thy leaden mace upon my boy,  
That plays thee music ? Gentle knave, good night ;  
I will not do thee so much wrong to wake thee : 270  
If thou dost nod, thou break'st thy instrument ;  
I'll take it from thee ; and, good boy, good night.  
'Let me see, let me see ; is not the leaf turn'd down  
Where I left reading ? Here it is, I think.

*Enter the Ghost of CÆSAR.*

How ill this taper burns ! Ha ! who comes here ?  
I think it is the weakness of mine eyes  
That shapes this monstrous apparition.

It comes upon me. Art thou any thing?  
Art thou some god, some angel, or some devil,  
That mak'st my blood cold and my hair to stare? 280  
Speak to me what thou art.

*Ghost.* Thy evil spirit, Brutus.

*Bru.* Why com'st thou?

*Ghost.* To tell thee thou shalt see me at Philippi.

*Bru.* Well; then I shall see thee again?

*Ghost.* Ay, at Philippi.

*Bru.* Why, I will see thee at Philippi, then.

[*Exit Ghost.*]

Now I have taken heart thou vanishest:  
Ill spirit, I would hold more talk with thee.  
Boy, Lucius! Varro! Claudius! Sirs, awake! 290  
Claudius!

*Luc.* The strings, my lord, are false.

*Bru.* He thinks he still is at his instrument.

Lucius, awake!

*Luc.* My lord?

*Bru.* Didst thou dream, Lucius, that thou so criedst  
out?

*Luc.* My lord, I do not know that I did cry.

*Bru.* Yes, that thou didst: didst thou see any thing?

*Luc.* Nothing, my lord.

*Bru.* Sleep again, Lucius. Sirrah Claudius! 300

[*To Var.*] Fellow thou, awake!

*Var.* My lord?

*Clau.* My lord?

*Bru.* Why did you so cry out, sirs, in your sleep?

*Var. Clau.* Did we, my lord?

*Bru.* Ay: saw you any thing?

*Var.* No, my lord, I saw nothing.

*Clau.* Nor I, my lord.

*Bru.* Go and commend me to my brother Cassius;

Bid him set on his powers betimes before,  
And we will follow.

*Var. Clau.* It shall be done, my lord. [*Exeunt.*]

## ACT V

SCENE I. *The plains of Philippi.*

*Enter OCTAVIUS, ANTONY, and their Army.*

*Oct.* Now, Antony, our hopes are answered:  
You said the enemy would not come down,  
But keep the hills and upper regions;  
It proves not so: their battles are at hand;  
They mean to warn us at Philippi here,  
Answering before we do demand of them.

*Ant.* Tut, I am in their bosoms, and I know  
Wherefore they do it: they could be content  
To visit other places; and come down  
With fearful bravery, thinking by this face 10  
To fasten in our thoughts that they have courage;  
But 't is not so.

*Enter a Messenger.*

*Mess.* Prepare you, generals:  
The enemy comes on in gallant show;  
Their bloody sign of battle is hung out,  
And something to be done immediately.

*Ant.* Octavius, lead your battle softly on,  
Upon the left hand of the even field.

*Oct.* Upon the right hand I; keep thou the left.

*Ant.* Why do you cross me in this exigent? 19

*Oct.* I do not cross you; but I will do so. [*March.*]

4. battles = ranks, troops.

5. [*warn* = challenge. So, in the old game of football, the side that opened the game called out "Warning!" and the other replied "Take 'em!" ]

*Drum. Enter BRUTUS, CASSIUS, and their Army; LUCILIUS, TITINIUS, MESSALA, and others.*

*Bru.* They stand, and would have parley.

*Cus.* Stand fast, Titinius: we must out and talk.

*Oct.* Mark Antony, shall we give sign of battle?

*Ant.* No, Cæsar, we will answer on their charge.  
Make forth; the generals would have some words.

*Oct.* Stir not until the signal.

*Bru.* Words before blows: is it so, countrymen?

*Oct.* Not that we love words better, as you do.

*Bru.* Good words are better than bad strokes,  
Octavius.

*Ant.* In your bad strokes, Brutus, you give good  
words: 30

Witness the hole you made in Cæsar's heart,  
Crying "Long live! hail, Cæsar!"

*Cas.* Antony,

The posture of your blows are yet unknown;  
But for your words, they rob the Hybla bees,  
And leave them honeyless.

*Ant.* Not stingless too.

*Bru.* O, yes, and soundless too;  
For you have stol'n their buzzing, Antony,  
And very wisely threat before you sting.

*Ant.* Villains, you did not so, when your vile dag-  
gers

Hack'd one another in the sides of Cæsar: 40  
You show'd your teeth like apes, and fawn'd like  
hounds,  
And bow'd like bondmen, kissing Cæsar's feet;

33. The posture . . . are: mere carelessness. It was not  
"good grammar" in Shakespeare's time; [or it may be referred  
to a species of "attraction," as the Latin grammar would have it.]

Whilst damned Casca, like a cur, behind  
Struck Cæsar on the neck. O you flatterers!

*Cas.* Flatterers! Now, Brutus, thank yourself:  
This tongue had not offended so to-day,  
If Cassius might have rul'd.

*Oct.* Come, come, the cause: if arguing make us  
sweat,

The proof of it will turn to redder drops.

Look ; 50

I draw a sword against conspirators ;  
When think you that the sword goes up again ?  
Never, till Cæsar's three and thirty wounds  
Be well aveng'd ; or till another Cæsar  
Have added slaughter to the sword of traitors.

*Bru.* Cæsar, thou canst not die by traitors' hands,  
Unless thou bring'st them with thee.

*Oct.* So I hope ;

I was not born to die on Brutus' sword.

*Bru.* O, if thou wert the noblest of thy strain,  
Young man, thou couldst not die more honourable. 60

*Cas.* A peevish schoolboy, worthless of such hon-  
our,

Join'd with a masker and a reveller !

*Ant.* Old Cassius still !

*Oct.* Come, Antony, away !

Defiance, traitors, hurl we in your teeth :

53. **three and thirty wounds.** Some people are aggrieved at Shakespeare's great inaccuracy, as Suetonius says twenty-three. But see the note Act III, Sc. 1, l. 77.

59. **strain** = race, blood, family ; from the A. S. *streonan* = beget.

60. **more honourable.** In this and many similar instances there may be an adjective misused as an adverb ; but I suspect that in all these cases *ble* was a syllable, and that here we merely have an irregular spelling of "honorably."

If you dare fight to-day, come to the field ;  
 If not, when you have stomachs.

[*Exeunt Octavius, Antony, and their army.*]

*Cas.* Why, now, blow wind, swell billow and swim  
 bark !

The storm is up, and all is on the hazard.

*Brut.* Ho, Lucilius ! hark, a word with you.

*Lucil.* [*Standing forth.*] My Lord ?

[*Brutus and Lucilius converse apart.*]

*Cas.* Messala !

*Mes.* [*Standing forth.*] What says my general ?

*Cas.* Messala,

71

This is my birth-day ; as this very day  
 Was Cassius born. Give me thy hand, Messala :  
 Be thou my witness that against my will,  
 As Pompey was, am I compell'd to set  
 Upon one battle all our liberties.  
 You know that I held Epicurus strong  
 And his opinion : now I change my mind,  
 And partly credit things that do presage.  
 Coming from Sardis, on our former ensign 80  
 Two mighty eagles fell, and there they perch'd,  
 Gorging and feeding from our soldiers' hands ;  
 Who to Philippi here consorted us :  
 This morning are they fled away and gone ;  
 And in their steads do ravens, crows and kites,  
 Fly o'er our heads and downward look on us,  
 As we were sickly prey : their shadows seem  
 A canopy most fatal, under which  
 Our army lies, ready to give up the ghost.

*Mes.* Believe not so.

66. **stomachs** = appetite for fight, courage.

77. **Epicurus . . . and his opinion.** This was strongly  
 against even the evidence of the senses in things supernatural.

80. **former** = first, going before.

*Cas.* I but believe it partly;  
For I am fresh of spirit and resolv'd 91  
To meet all perils very constantly.

*Bru.* Even so, Lucilius.

*Cas.* Now, most noble Brutus.  
The gods to-day stand friendly, that we may,  
Lovers in peace, lead on our days to age!  
But since the affairs of men rest still incertain,  
Let's reason with the worst that may befall.  
If we do lose this battle, then is this  
The very last time we shall speak together:  
What are you then determin'd to do? 100

*Bru.* Even by the rule of that philosophy  
By which I did blame Cato for the death  
Which he did give himself, I know not how,  
But I do find it cowardly and vile,  
For fear of what might fall, so to prevent  
The time of life: arming myself with patience  
To stay the providence of some high powers  
That govern us below.

*Cas.* Then, if we lose this battle,  
You are contented to be led in triumph  
Thorough the streets of Rome? 110

*Bru.* No, Cassius, no: think not, thou noble Roman,  
That ever Brutus will go bound to Rome;  
He bears too great a mind. But this same day  
Must end that work the ides of March begun;  
And whether we shall meet again I know not.  
Therefore our everlasting farewell take:  
For ever, and for ever, farewell, Cassius!  
If we do meet again, why, we shall smile;  
If not, why then, this parting was well made.

93. [A scrap of the unheard conversation apart, between Brutus and Lucilius.]

*Cas.* For ever, and for ever, farewell, Brutus ! 120  
If we do meet again, we 'll smile indeed ;  
If not, 't is true this parting was well made.

*Bru.* Why, then, lead on. O, that a man might  
know  
The end of this day's business ere it come !  
But it sufficeth that the day will end,  
And then the end is known. Come, ho ! away !

[*Exeunt.*]

SCENE II. *The same. The field of battle.*

*Alarum. Enter BRUTUS and MESSALA.*

*Bru.* Ride, ride, Messala, ride, and give these  
bills

Unto the legions on the other side. [*Loud alarum.*]

Let them set on at once ; for I perceive  
But cold demeanour in Octavius' wing,  
And sudden push gives them the overthrow.  
Ride, ride, Messala : let them all come down. [*Exeunt.*]

SCENE III. *Another part of the field.*

*Alarums. Enter CASSIUS and TITINIUS.*

*Cas.* O, look, Titinius, look, the villains fly !  
Myself have to mine own turn'd enemy :  
This ensign here of mine was turning back ;  
I slew the coward, and did take it from him.

*Tit.* O Cassius, Brutus gave the word too early ;  
Who, having some advantage on Octavius,  
Took it too eagerly : his soldiers fell to spoil,  
Whilst we by Antony are all enclos'd.

*Enter PINDARUS.*

*Pin.* Fly further off, my lord, fly further off ;  
Mark Antony is in your tents, my lord :  
Fly, therefore, noble Cassius, fly far off.



*Cas.* This hill is far enough. Look, look, Titinius;

Are those my tents where I perceive the fire?

*Tit.* They are, my lord.

*Cas.* Titinius, if thou lovest me,  
Mount thou my horse, and hide thy spurs in him,  
Till he have brought thee up to yonder troops,  
And here again; that I may rest assured  
Whether yond troops are friend or enemy.

*Tit.* I will be here again, even with a thought.

[*Exit.*

*Cas.* Go, Pindarus, get higher on that hill; 20  
My sight was ever thick; regard Titinius,  
And tell me what thou not'st about the field.

[*Pindarus ascends the hill.*

This day I breathed first: time is come round,  
And where I did begin, there shall I end;  
My life is run his compass. Sirrah, what news?

*Pin.* [*Above.*] O my lord!

*Cas.* What news?

*Pin.* [*Above.*] Titinius is enclosed round about  
With horsemen, that make to him on the spur;  
Yet he spurs on. Now they are almost on him. 30  
Now, Titinius! Now some light. O, he lights too.  
He's ta'en. [*Shout.*] And, hark! they shout for  
joy.

*Cas.* Come down, behold no more.  
O, coward that I am, to live so long,  
To see my best friend ta'en before my face!

PINDARUS descends.

Come hither, sirrah:  
In Parthia did I take thee prisoner;  
And then I swore thee, saving of thy life,  
That whatsoever I did bid thee do,

Thou shouldst attempt it. Come now, keep thine  
oath ; 40

Now be a freeman : and with this good sword  
That ran through Cæsar's bowels, search this bosom.  
Stand not to answer : here, take thou the hilts ;  
And, when my face is cover'd, as 't is now,  
Guide thou the sword. [*Pindarus stabs him.*] Cæsar,  
thou art reveng'd,

Even with the sword that kill'd thee. [*Dies.*]

*Pin.* So, I am free ; yet would not so have been,  
Durst I have done my will. O Cassius,  
Far from this country Pindarus shall run, 49  
Where never Roman shall take note of him. [*Exit.*]

*Re-enter TITINIUS with MESSALA.*

*Mes.* It is but change, Titinius : for Octavius  
Is overthrown by noble Brutus' power,  
As Cassius' legions are by Antony.

*Tit.* These tidings will well comfort Cassius.

*Mes.* Where did you leave him ?

*Tit.* All disconsolate,  
With Pindarus his bondman, on this hill.

*Mes.* Is not that he that lies upon the ground ?

*Tit.* He lies not like the living. O my heart !

*Mes.* Is not that he ?

*Tit.* No, this was he, Messala,  
But Cassius is no more. O setting sun, 60  
As in thy red rays thou dost sink to-night,  
So in his red blood Cassius' day is set ;  
The sun of Rome is set ! Our day is gone ;  
Clouds, dews, and dangers come ; our deeds are  
done !

Mistrust of my success hath done this deed.

43. *hilts* : commonly used, like "funerals," in regard to one object.

*Mes.* Mistrust of good success hath done this deed.  
O hateful error, melancholy's child,  
Why dost thou show to the apt thoughts of men  
The things that are not? O error, soon conceiv'd,  
Thou never com'st unto a happy birth, 70  
But kill'st the mother that engender'd thee!

*Tit.* What, Pindarus! where art thou, Pindarus?

*Mes.* Seek him, Titinius, whilst I go to meet  
The noble Brutus, thrusting this report  
Into his ears; I may say, thrusting it;  
For piercing steel and darts envenomed  
Shall be as welcome to the ears of Brutus  
As tidings of this sight.

*Tit.* Hie you, Messala,  
And I will seek for Pindarus the while. [*Exit Messala.*]  
Why didst thou send me forth, brave Cassius? 80  
Did I not meet thy friends? and did not they  
Put on my brows this wreath of victory,  
And bid me give it thee? Didst thou not hear their  
shouts?

Alas, thou hast misconstrued every thing!  
But, hold thee, take this garland on thy brow;  
Thy Brutus bid me give it thee, and I  
Will do his bidding. Brutus, come apace,  
And see how I regarded Caius Cassius.  
By your leave, gods: — this is a Roman's part:  
Come, Cassius' sword, and find Titinius' heart. 90  
[*Kills himself.*]

*Alarum.* Re-enter MESSALA, with BRUTUS. young CATO, STRATO,  
VOLUMNIUS, and LUCILIUS.

*Bru.* Where, where, Messala, doth his body lie?

65, 66. **success** was used merely to mean consequence, that which follows action, for a long time after Shakespeare's day.

84. [Does not Titinius in this line sum up the fatal defect in Cassius's temperament?]

*Mes.* Lo, yonder, and Titinius mourning it.

*Bru.* Titinius' face is upward.

*Cato.*

He is slain.

*Bru.* O Julius Cæsar, thou art mighty yet!

Thy spirit walks abroad, and turns our swords

In our own proper entrails.

[*Low alarums.*]

*Cato.*

Brave Titinius!

Look, whether he have not crown'd dead Cassius!

*Bru.* Are yet two Romans living such as these?

The last of all the Romans, fare thee well!

It is impossible that ever Rome

100

Should breed thy fellow. Friends, I owe more tears

To this dead man than you shall see me pay.

I shall find time, Cassius, I shall find time.

Come, therefore, and to Thasos send his body:

His funerals shall not be in our camp,

Lest it discomfort us. Lucilius, come;

And come, young Cato; let us to the field.

Labeo and Flavius, set our battles on:

'T is three o'clock; and, Romans, yet ere night

109

We shall try fortune in a second fight.

[*Exeunt.*]

SCENE IV. *Another part of the field.*

*Alarum.* Enter fighting, Soldiers of both armies; then BRUTUS, young CATO, LUCILIUS and others.

*Bru.* Yet, countrymen, O, yet hold up your heads!

*Cato.* What bastard doth not? Who will go with me?

I will proclaim my name about the field:

I am the son of Marcus Cato, ho!

A foe to tyrants, and my country's friend;

I am the son of Marcus Cato, ho!

110. a second fight. The second fight at Philippi was not until twenty days afterwards.

*Bru.* And I am Brutus, Marcus Brutus, I ;  
Brutus, my country's friend ; know me for Brutus !

[Exit.

*Lucil.* O young and noble Cato, art thou down?  
Why, now thou diest as bravely as Titinius;                   10  
And mayst be honour'd, being Cato's son.

*First Sol.* Yield, or thou diest.

*Lucil.* Only I yield to die:  
There is so much that thou wilt kill me straight;

[Offering money.

Kill Brutus, and be honour'd in his death.

*First Sol.* We must not. A noble prisoner!

*Sec. Sol.* Room, ho! Tell Antony, Brutus is ta'en.

*First Sol.* I'll tell the news. Here comes the general.

*Enter* ANTONY.

Brutus is ta'en, Brutus is ta'en, my lord.

*Ant.* Where is he?

*Lucil.* Safe, Antony; Brutus is safe enough: 20  
I dare assure thee that no enemy  
Shall ever take alive the noble Brutus:  
The gods defend him from so great a shame!  
When you do find him, or alive or dead,  
He will be found like Brutus, like himself.

*Ant.* This is not Brutus, friend ; but, I assure you,  
A prize no less in worth : keep this man safe ;  
Give him all kindness : I had rather have  
Such men my friends than enemies. Go on,

12. **Only I yield**, etc. = I yield only, etc. ; this position of “only” in the sentence obtained until long after Shakespeare’s day.

29. [Such men as will greedily sacrifice themselves for their friends. It is open to conjecture that the proposition which Brutus makes in turn to Clitus and Dardanius, he had before made to Lucilius.]

And see whether Brutus be alive or dead ; 30  
And bring us word unto Octavius' tent  
How everything is chanced. [Exeunt.

SCENE V. *Another part of the field.*

*Enter BRUTUS, DARDANIUS, CLITUS, STRATO, and VOLUMNIUS.*

*Bru.* Come, poor remains of friends, rest on this rock.

*Cli.* Statilius show'd the torch-light, but, my lord,

He came not back : he is or ta'en or slain.

*Bru.* Sit thee down, Clitus : slaying is the word ;  
It is a deed in fashion. Hark thee, Clitus. [*Whispers.*

*Cli.* What, I, my lord ? No, not for all the world.

*Bru.* Peace then ! no words.

*Cli.* I'll rather kill myself.

*Bru.* Hark thee, Dardanius. [*Whispers.*

*Dar.* Shall I do such a deed ?

*Cli.* O Dardanius !

*Dar.* O Clitus ! 10

*Cli.* What ill request did Brutus make to thee ?

*Dar.* To kill him, Clitus. Look, he meditates.

*Cli.* Now is that noble vessel full of grief,  
That it runs over even at his eyes.

*Bru.* Come hither, good Volumnius ; list a word.

*Vol.* What says my lord ?

*Bru.* Why, this, Volumnius :  
The ghost of Cæsar hath appear'd to me  
Two several times by night ; at Sardis once,  
And, this last night, here in Philippi fields :  
I know my hour is come.

*Vol.* Not so, my lord. 20

*Bru.* Nay, I am sure it is, Volumnius.  
Thou seest the world, Volumnius, how it goes ;

Our enemies have beat us to the pit: [Low alarums.  
It is more worthy to leap in ourselves,  
Than tarry till they push us. Good Volumnius,  
Thou know'st that we two went to school together:  
Even for that our love of old, I prithee,  
Hold thou my sword-hilts, whilst I run on it.

*Vol.* That's not an office for a friend, my lord.

[Alarm still.

*Cli.* Fly, fly, my lord ; there is no tarrying here. 30

*Bru.* Farewell to you ; and you ; and you, Volum-  
nius.

Strato, thou hast been all this while asleep ;  
Farewell to thee too, Strato. Countrymen,  
My heart doth joy that yet in all my life  
I found no man but he was true to me.

I shall have glory by this losing day  
More than Octavius and Mark Antony  
By this vile conquest shall attain unto.

So fare you well at once ; for Brutus' tongue  
Hath almost ended his life's history : 40  
Night hangs upon mine eyes ; my bones would rest,  
That have but labour'd to attain this hour.

[Alarum. Cry within, "Fly, fly, fly !"]

*Cli.* Fly, my lord, fly.

*Bru.* Hence ! I will follow.

[*Exeunt Clitus, Dardanius, and Volumnius.*

I prithee, Strato, stay thou by thy lord :  
Thou art a fellow of a good respect ;  
Thy life hath had some smatch of honour in it :  
Hold then my sword, and turn away thy face,  
While I do run upon it. Wilt thou, Strato ?

23. [have beat us to the pit, i. e. like beasts of the chase.]

46. **smatch.** We should probably read "smack," of which the "smatch" of the folio seems to be merely an irregular spelling.

*Stra.* Give me your hand first. Fare you well, my lord.

*Bru.* Farewell, good Strato. [*Runs on his sword.*]  
Cæsar, now be still : 50

I kill'd not thee with half so good a will. [*Dies.*

*Alarum. Retreat. Enter OCTAVIUS, ANTONY, MESSALA, LUCILIUS, and the Army.*

*Oct.* What man is that ?

*Mes.* My master's man. Strato, where is thy master ?

*Stra.* Free from the bondage you are in, Messala :  
The conquerors can but make a fire of him ;  
For Brutus only overcame himself,  
And no man else hath honour by his death.

*Lucil.* So Brutus should be found. I thank thee,  
Brutus,

That thou hast prov'd Lucilius' saying true. 59

*Oct.* All that serv'd Brutus, I will entertain them.  
Fellow, wilt thou bestow thy time with me ?

*Stra.* Ay, if Messala will prefer me to you.

*Oct.* Do so, good Messala.

*Mes.* How died my master, Strato ?

*Stra.* I held the sword, and he did run on it.

*Mes.* Octavius, then take him to follow thee,  
That did the latest service to my master.

*Ant.* This was the noblest Roman of them all.  
All the conspirators save only he  
Did that they did in envy of great Cæsar ; 70  
He only, in a general honest thought  
And common good to all, made one of them.

62. [*prefer* = commend.]

70. *envy* = hatred.

72. *And common good to all.* Loosely written : = and for the common good of all.



His life was gentle, and the elements  
So mix'd in him that Nature might stand up  
And say to all the world " This was a man ! "

*Oct.* According to his virtue let us use him,  
With all respect and rites of burial.

Within my tent his bones to-night shall lie,  
Most like a soldier, order'd honourably.

So call the field to rest ; and let 's away

To part the glories of this happy day.

80

[*Exeunt.*

73. **the elements**, etc. : a reference to the old physiological notion that man was composed of the four elements, air, earth, fire, and water.



## SUPPLEMENTARY NOTES FOR CAREFUL STUDY

*Julius Cæsar* was almost certainly written in 1600 or 1601 ; and in character as well as in date it marks a transition from the English historical plays which had preceded it to the great reflective tragedies which were to follow. Its verbal style is at once strong and transparent, as free from the fanciful ingenuity of the poet's earlier manner as from the prodigal and sometimes confusing richness of the later plays. "Here at last," says Mr. Barrett Wendell, "with full mastery, Shakespeare uses his superb, unpassionate style to express a mood which allies *Julius Cæsar* to what is coming as clearly as that style allies it to what is past. For, far beyond any other play we have as yet considered, *Julius Cæsar* involves a sense of the lasting irony of history, — an understanding of the blind fate which must always seem to make men its sport."

The central figure in the play is Brutus rather than Cæsar ; and the rest of the characters are, speaking roughly, either complements or foils to Brutus. What sort of man Brutus was had better be learned gradually by marking throughout the drama his words and acts, the play of circumstance upon his temperament and character, and the tragedy of his inevitable failure to achieve what he had risked all but honor to achieve. It should be understood at the outset, however, that while Cassius the cynic and Antony the sentimentalist act from motives of conscious self-seeking, Brutus, whatever ambition may lurk unrecognized in his brave and simple heart, is mainly urged by the love of right and the love of Rome.

### ACT I

#### SCENE I.

One of the hardest things a dramatist has to do is to manage the opening scenes of a play. The theme and the setting must

be suggested without making the audience feel that it is being informed. The present scene, for example, serves merely to prepare the spectator for what is to follow. None of the actors are to appear again; they really perform the function of the "chorus" in the older drama. Yet the scene is full of spirit, and makes one feel as well as imagine the fickleness of the mob, the disaffection of the nobles, and the general instability of the Roman state.

3. **mechanical.** A word to which Shakespeare habitually attaches a contemptuous meaning. See *A Midsummer Night's Dream*, III. ii. 9; 2 *Henry IV.*, V. v. 38; *Coriolanus*, V. iii. 83.

4, 5. **without the sign of your profession.** There appears to have been no such law in Rome as is here suggested; but it is really a London group of tradesmen whom Shakespeare here presents, and they may have been under some such restriction within his memory.

16. **bad soles.** A pun was a legitimate figure of speech in Shakespeare's day; it is not unusual to find puns in passages of great seriousness. See I. ii. 156 below; and *Macbeth*, II. ii. 56, 57.

33. **to rejoice in his triumph.** Cæsar's fifth triumph, celebrating his victories in Spain over the sons of Pompey ("Pompey's blood," 53 below).

69. **the feast of Lupercal.** The Lupercalia, in honor of Lupercus, the god of fertility, were held on February 15. "After certain sacrifices and other rites, the Luperci (or priests of Lupercus) ran through the city wearing only a cincture of goatskin, and striking with leather thongs all whom they met. This performance was a symbolic purification of the land and the people. The festal day was called *dies februata* (from *februare*, to purify), the month in which it occurred *Februarius*, and the god himself *Februus*." (Rolfe.)

## SCENE II.

In this scene the real action begins with the dramatic incident of the soothsayer's warning. All the principal persons of the drama appear, the keynote of the character of each is struck, and the different forces which are to work together toward the tragic goal are set in motion.

Cæsar is from the outset deliberately underrated in order to give greater dignity to the figure of Brutus.

40. **passions of some difference** = strongly conflicting emotions.

41. **conceptions** = subjects for thought.

77. **profess myself** = "give myself away."

215-322. This passage excellently illustrates Shakespeare's method of varying verse and prose. The general principle appears to be that whenever the thought is upon a high plane, or the feeling at high tension, he employs blank verse; elsewhere prose (or, in passages of light sentiment, rhymed couplets). The gruff and crabbed humor of Casca best displays itself in prose. The questions of Brutus and Cassius are in verse; except for the supper invitation, which Cassius gives in abrupt prose — in Casca's own style.

243. **the rabblement**. Casca's contemptuous speech about the populace is too often paralleled in Shakespeare to leave room for doubt as to the opinion of the poet himself; he had an absolute distrust of democracy.

315. **humour** = cajole.

### SCENE III.

1. Cicero is introduced here to play a brief part, and vanish from the drama. To concern him with the action would be to distract the attention of the audience from Brutus and the tragedy of his undoing.

3-32. It is interesting that it should be the bluff and jesting Casca who is stirred to terror and eloquence by these portents. Omens in Shakespeare play as prominent a part as ghosts. See, for example, *Macbeth*, II. iii. and iv.

30. **These are their reasons**. **These** = "such and such."

35. **clean from the purpose** = entirely contrary to the real meaning.

54-56. **It is the part of men to fear and tremble**, etc. The speech shows Casca's simplicity, and prepares us to see Cassius manage him easily.

68. **monstrous** = prodigious, line 77 below. Neither word has kept its distinctness of meaning in modern use.

71. **state** = condition of affairs.

126. **Pompey's porch**. The theatre and Curia of Pompey, where his statue was, in the Campus Martius. In the murder scene, the poet represents the statue as standing in the Capitol.

146. **old Brutus.** Lucius Junius Brutus, alluded to in I. ii 159-161.

162. **conceited** = estimated.

## ACT II

### SCENE I.

5. **When, Lucius, when?** It is impossible for Brutus, under his present mental tension, not to be irritated for a moment at his servant's drowsiness; but his affectionate consideration of the boy is evident in later passages, and, like his tenderness for Portia, is one of the signs of his wholesome and manly character.

12. **the general.** See *Hamlet*, II. ii. 457.

26. **degrees.** Used in its literal meaning of steps, or rounds.

31. **these and these** = such and such. (The phrase is probably accompanied by gestures.) "To Cassius, the practical, it is Cæsar's power that is unendurable; to Brutus, the sentimental, it is the form or title of royalty. But his argument has a practical side, in the fear that the form of royalty may also lead to Cæsar's using his power in a different way, though no different powers would be conferred by it." (Innes.)

101-111. This passage is mere small-talk, of a kind not uncommon in Shakespeare at serious moments, vitally intensifying the preoccupation of the audience with something vitally important — as, here, with the inaudible dialogue of Brutus and Cassius. See *Macbeth*, I. vi. 1-9; II. i. 1-9.

107. **a great way growing on the south.** That is, considerably south of east.

150. **O, name him not.** Metellus is anxious to enlist Cicero in the conspiracy from motives of policy, but Brutus (and this is his fatal weakness as well as his great virtue) is incapable of such motives. He not only despises on moral grounds "a shrewd contriver" like Antony, but underrates his power to lead men (see 181-183 below).

257. **I am not well in health, and that is all.** Brutus is clumsy in deception; but he thinks it a point of honor not to reveal the conspiracy to Portia, and must put her off in some way.

299. **constancy** = firmness of mind.

## SCENE II.

Notice the difference between Calpurnia's relation to Cæsar and Portia's to Brutus.

56. *humour.* See II. i. 250, above.

107. **Give me my robe, for I will go.** It must be confessed that the part here assigned to Cæsar is a contemptible one. That he should be so easily persuaded, at different moments, by his fears, by his pride, by his wife, and by the first chance visitor, is widely enough at variance with the mighty Cæsar as we know him in history; but it is essential to the dramatist's purpose that the sympathies of the audience be extended very sparingly to the object of Brutus's sacrificial offering to the good of Rome.

## SCENE IV.

40. **The heart of woman is! O Brutus.** The pause evidently takes the place of a whole foot — perhaps filled in with a sigh or a gesture.

## ACT III

## SCENE I.

23. **Popilius Léna speaks not of our purposes.** The last two syllables in "purposes" do not affect the metre.

38, 39. **and turn pre-ordinance,** etc. That is, make one too readily change a verdict already given.

67. **apprehensive** = intelligent.

105. **Stoop, Romans, stoop,** etc. At the moment Brutus is experiencing the exaltation of spirit which comes to one who has made a great sacrifice in a holy cause. Cæsar has ceased to be to him the man who was his friend. The bathing in Cæsar's blood is therefore a symbolical rite, not an act of brutality.

At this supreme moment Brutus's duty seems to him simple enough; he is now to learn how inadequate mere right purpose, without adroitness, is to effect reform. The first lesson he is to learn at once of the subtle Antony.

145, 146. **my misgiving still falls shrewdly to the purpose** = my intuitions are always accurately to be depended upon.

165. **Though now we must appear bloody and cruel.**

171. The first **fire** is dissyllabic.

177, 178. **Your voice shall be as strong**, etc. Cassius, the practical politician, offers Antony what he thinks Antony wants — power.

206. This line should be paraphrased in prose ; it is a good example of the extreme condensation which Shakespeare commonly attains by the use of figures of speech.

212. **shall** is used in the old sense = “ must.”

231. Brutus’s generosity leads him to consent easily to Antony’s share in the funeral. Cassius is neither so confiding nor so contemptuous of the powers of Antony ; he would at least not have made the blunder of allowing Antony to speak last.

254–275. The student should consider how far Antony is expressing a true grief here, and how far he is indulging in a rhetorical exercise, preliminary to his funeral speech.

## SCENE II.

This is the scene which an audience enjoys best, partly because it is so easy to understand, and partly because the eloquence of Antony is so captivating in itself. Here at the very outset of his struggle for the freedom of Rome (the death of Cæsar could really be nothing more than a starting-point) Brutus, with his large noble nature, proves his unfitness to cope with the situation. He had erred first by letting his scrupulousness and his small opinion of Antony protect the friend of Cæsar (II. i. above) ; second, by allowing him to be heard at all after the death of Cæsar ; and, third, by giving him a clear field, and the invaluable rhetorical advantage of the last word.

1. **satisfied** = given full information, as in III. i. 141 above.

6. **those that will follow Cassius**, etc. The reader can hardly fail to speculate as to the text of Cassius’s speech ; it must have offered a contrast to that of Brutus in being more sly and violent, and to that of Antony in being less polished and in appearing less modest.

It must not seem to be said that the contrast between the famous speeches of Brutus and Antony is the contrast between clumsiness and skill. Brutus’s speech, as a pithy statement of his position, is extremely skilful. Its prose form gives it an advantage of apparent simplicity and candor ; but its substance is not so simple as the substance of Antony’s floridly-worded speech ; and its effectiveness as an expression of Brutus’s char-



acter is not great enough to weather the storm of irony with which the adroit Antony presently surrounds the merely "honourable man."

52. **Let him be Cæsar.** The remark suggests the hopeless stupidity of the populace, for whose republican rights (with which Shakespeare had no sympathy) Brutus is sacrificing so much.

73. **You gentle Romans,** —. Antony knows how to go about his task. His grace, his magnetism, his choice of the word "gentle," have taken his audience captive before he has spoken three words.

213. **private griefs** = grievances.

518. **a plain blunt man.** The height of nonsense, but the orator now has his audience under such control that he can afford to assert anything.

243. **To évery séveral mán, séventy-five dráchmas.** Apparently a line of fourteen syllables, but there are virtually three elisions to be allowed for.

### SCENE III.

Of what use to the play is this scene?

### ACT IV

"After the first scene the entire act is devoted to the unfolding of the character of Brutus, whom we see placed in the most moving and interesting situations, — the quarrel and reconciliation with Cassius, the reception of the news of Portia's death, the night-scene with the boy Lucius, the interview with the ghost. Every detail is meant to exalt our estimate of the nobility of Brutus." (S. Thurber.)

### SCENE I.

Antony, Octavius, and Lepidus have established a triumvirate, in which, as this scene shows, Lepidus holds a nominal, and Antony an inferior position.

9. **How to cut off some charge in legacies.** The coolness with which Antony proposes to annul the bequests of which he has made such skilful use in his speech to the populace, reveals the selfishness of his motives.

34. **in some taste** = in a certain sense.

48, 49. The figure of speech is taken from bear-baiting, a popular sport in Shakespeare's day.

## SCENE II.

40. **this sober form of yours hides wrongs** = this appearance of simple honesty which you maintain does not prevent your doing injury to a friend.

It is inevitable that suspicion and self-seeking should be at work among the defenders of liberty as well as on the other side.

## SCENE III.

20. **What villain touch'd his body**, etc. Brutus has already had too much cause to suspect the disinterestedness of his fellow-conspirators ; yet his affection for Cassius is so great that, after their quarrel, he is easily convinced that the wrong has been upon his side.

26. **grasped thus**. With a gesture — the closing of the hand.

32. **Go to ; you are not, Cassius**. Spoken not so much in pride, as with a sense of the absurdity of Cassius's claim to be a better soldier.

56. **I said, an elder soldier, not a better**. Cassius is astute enough to see that he has gone too far.

57. **If you did, I care not**. Brutus has been goaded to an irritation which he can no longer conceal ; and he is in the mood to say to his adversary, "It really does not matter what you said, as you always talk nonsense."

107. Brutus's heart is easily touched by an appeal to his affection ; Cassius can afford to sulk a little.

137. **these jiggling fools**. The natural contempt of the man of action for the man of phrases. This "poet," it is clear, is an officious fellow, with an absurd sense of his own importance ; but Brutus probably cared little for any sort of poet or poetry. "This Favonius," says North's Plutarch, "came into the chamber, and with a certain scoffing and mocking gesture which he counterfeited of purpose, he rehearsed the verses which old Nestor said in Homer : —

' My lords, I pray you hearken both to me,  
For I have seen moe years than suchie three.'

Cassius fell a-laughing at him, but Brutus thrust him out of the

chamber, and called him dog, and counterfeit Cynic" [*i. e.*, philosopher].

156. **swallow'd fire.** According to Plutarch, she took "hot burning coals and cast them into her mouth, and kept her mouth so close that she choked herself."

205, 206. **affection, contribution:** *tion* in each case to be pronounced as two syllables.

207. Pope would have called this line "incorrect;" but though it is hard to scan, it is easy to read, the third foot being trochaic.

236. **Every thing is well.** Portia is dead, the military prospect is dubious, and Brutus cannot have forgotten the corruption of which Cassius and others of his party have been guilty. What does he mean by "Every thing is well"?

241. **o'erwatch'd** = tired out from being kept awake.

277. **this monstrous apparition.** *monstrous* = supernatural. The ghost appears to rank with the dignified ghost in Hamlet, a figure of dignity, rather than with the horrid speechless apparition in Macbeth. There seems no reasonable doubt that Shakespeare, like most of his contemporaries, believed in ghosts.

280. **stare.** What does it mean? See *The Tempest*, I. ii. 213.

## ACT V

The previous act was concerned mainly with the preparations for the decisive struggle, and with the study of Brutus's character. The final scenes are full of action.

## SCENE I.

"Antony and Octavius are never in real harmony. The scenes in which they take part as associates are strongly suggestive of a sequel, which Shakespeare in fact gave in *Antony and Cleopatra*. It must be remembered that Antony at this time was some forty years of age, and Octavius only twenty. But Octavius acts not with the swagger of a boy who fancies himself a man, but with the perfect self-possession and confidence of middle age. He is, in fact, preternaturally middle-aged; there is a kind of relentless and irresistible force about him which materially influences the feeling that he is, as it were, an incarnate Fate. Antony himself cannot stand against him." (Innes.)

33-38. This passage of words between Antony, Brutus and Cassius, with its deliberate exhaustion of the possibilities of a single figure of speech, is a relic of the euphuism so common in the early plays, but now being sloughed off by the poet.

63. **Old Cassius still!** One can imagine that this airily contemptuous exclamation must have touched the quick of Cassius's self-love more certainly than any elaborate retort could have done.

89. **Our army lies, ready to give up the ghost.**

### SCENE III.

"Brutus had conquered all on his side, and Cassius had lost all on the other side. . . . Cassius was marvellous angry to see how Brutus' men ran to give charge upon their enemies, and tarried not for the word of battle ; and it grieved him that, after he had overcome them, his men fell straight to spoil." (North's Plutarch.)

34, 35. This speech shows the real strain of nobility in Cassius for which Brutus loves him.

### SCENE IV.

The manner of Brutus's death, with his solicitations of his friends, is reproduced as closely as possible from Plutarch.

The death of Brutus relieves, rather than consummates, the tragedy of his life. *Julius Cæsar*, like *Hamlet* and *Macbeth*, is a tragedy of situation : the study of hopeless incongruity between a man and his task ; and for such a situation, death is the only relief.

## INTERESTING POINTS FOR DISCUSSION IN JULIUS CÆSAR

How closely does Shakespeare's Cæsar tally with the Cæsar of history ?

Is the play *Julius Cæsar* rightly named ?

The rhetorical quality of *Julius Cæsar*.

The part played by the supernatural in *Julius Cæsar*.

*Julius Cæsar* — a study of retribution.

The mob in *Julius Cæsar*.

The purpose of the quarrel scene between Brutus and Cassius.

Was Brutus's a mistaken patriotism ?

The best poetry in *Julius Cæsar*.

Brutus, the hero of *Julius Cæsar*.

The women in *Julius Cæsar*.

## POINTS FOR DISCUSSION CONCERNING THE STRUCTURE OF THE PLAY

The bare plot of *Julius Cæsar*.

The contribution of each of the five acts to the whole play.

The unity and the crisis of each of the five acts.

The dramatic crisis of the whole play.

The part played by episodes in the construction of the play.

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(traces the drama from the Miracle Plays to Shakespeare).

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GERVINUS. *Shakespeare Commentaries*.

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<sup>1</sup>, <sup>4</sup>, <sup>5</sup>, <sup>6</sup> Two from each group to be selected for reading, 1909-1911.

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